AMERICAN

MARCH · 1956

Cinematographer

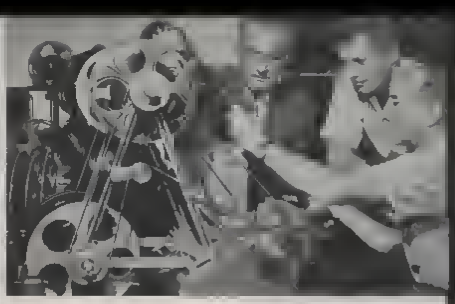
THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

This Issue . . .

- Arthur Miller Looks at Electronicom
- Nominations for 1955 Cinematography Awards
- Systematic Control for 16mm Special Effects

25c

FOREIGN 35c



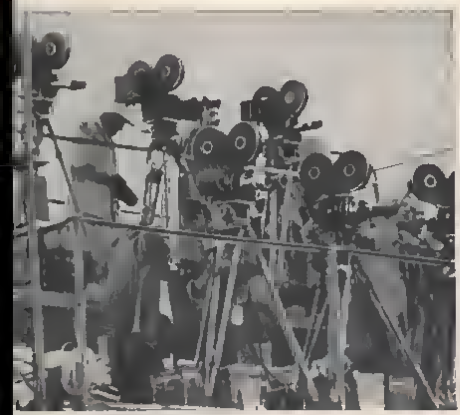
Mr. Leslie Winik and Richard Winik discuss editing sports event footage with Max Rothstein (right) Depend bility and consistency are only two factors that make Du P Motion Picture Film ideal for use in sports photograp

Du Pont Technical Representative, Joe Dougherty (rig examines footage printed on Du Pont Motion Picture F with Leslie Winik, President of the Winik Film Co

Pack a wallop in your footage!

"2 Million Feet of Perfect Images a Year With Du Pont Motion Picture Film!"

—*says* **LESLIE WINIK,** *President, Winik Film Corp., New York City*



amera crew of Winik Film Corp prepares to shoot heavyweight ampionship fight at Kezar Stadium, San Francisco. Thousands feet of Du Pont Film are generally used for every fight Mr. Vinik's organization has developed many filming "firsts," such the slow-motion technique for sports photography and use the Zoomar lens at ringside

"We've used Du Pont Motion Picture Films (negative, reversal and print stock) exclusively for 17 years and find they provide the speed, exceptional latitude and minimum grain so necessary for filming sports events," says Mr. Leslie Winik. "We're getting everything we need from Du Pont Type 930 and 931 Rapid Reversal Films in 16 mm., and 'Superior' 2 when we use 35 mm.

"Much of our filming is done in Madison Square Garden, where contrasting light can be very troublesome. One night we shoot a basketball game where light is flat with almost no reflection from the floor. The next night we may shoot a hockey game where there's a tremendous contrast between brilliantly lighted ice and dim light on the audience. We feel the wide latitude which is so necessary for our kind of work can only be obtained with Du Pont Motion Picture Films!"

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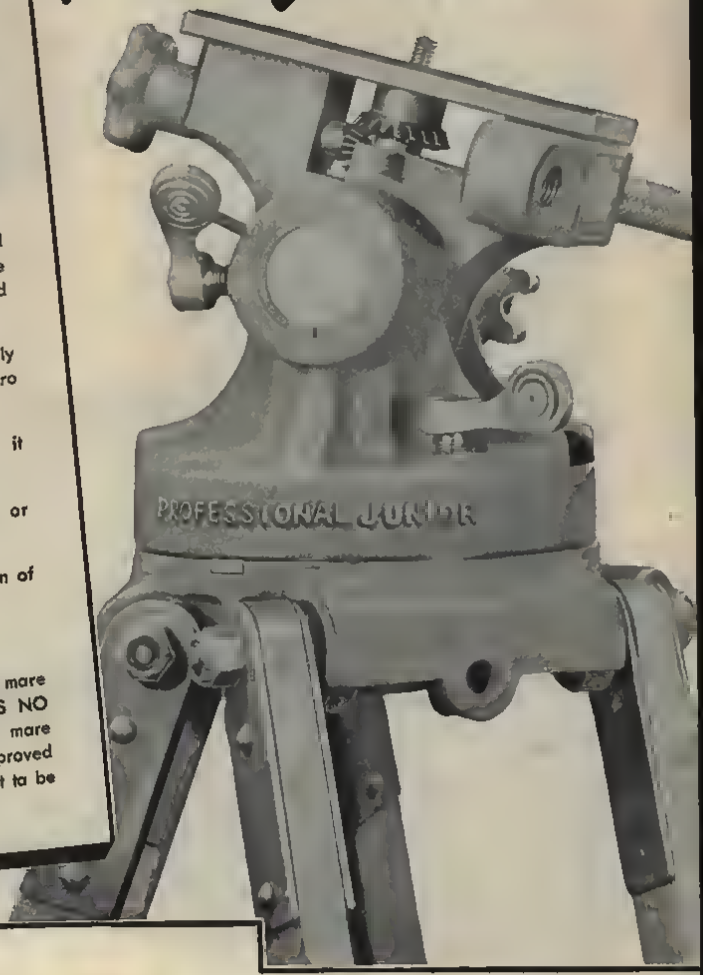

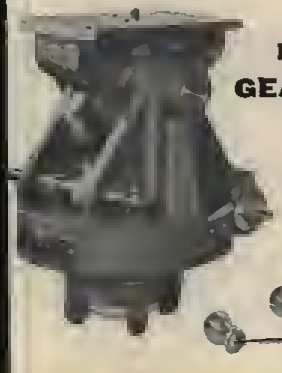

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AMERICAN

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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ON THE COVER

SHOOTING A SCENE for Jackie Gleason's "The Honeymooners" TV film show with the DuMont Electronicam system Gleason is first to use a video-film system in the production of a major TV film series. Director of photography is Jack Etra. Each show is photographed before a live audience at the Adelphi Theatre in New York. (See story beginning on page 154 in this issue.)

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS: United States and Canada $3.00 per year, Foreign, including Pan American Union, $4.00 per year. Single copies 25 cents, back numbers, 30 cents, foreign single copies, 35 cents, back numbers, 40 cents. Advertising rates on application. Copyright 1956 by A. S. C. Agency, Inc.

JACKIE GLEASON'S "HONEYMOONERS" is filmed by Du Mont Electronicam System which incorporates an especially designed and adapted 35 mm Mitchell movie camera. Here are Jackie Gleason and Jayce Randolph, right, peering through the camera lens at Audrey Meadows and Art Carney.

NEW ELECTRONICAM REDUCES SHOOTING TIME

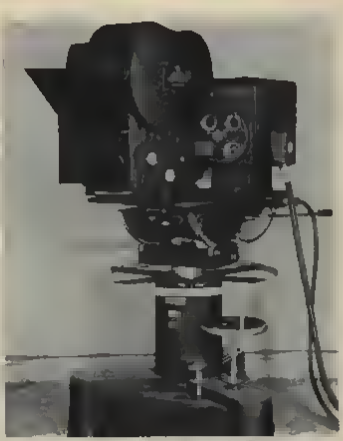
Du Mont's Videa-Film System incarporates both Mitchell 35 mm film camera and TV camera

First to use a video-film system in major TV film production is Jackie Gleason's popular show "The Honeymooners." In going "live on film," Jackie Gleason makes use of the new Du Mont Electronicam System, which combines advanced TV techniques with highest quality 35 mm photography

Heart of the Electronicam System is a completely new type of unit, blending a Du Mont TV camera and a specially adapted Mitchell 35 mm camera using a common lens system. It gives the producer full advantage of the best techniques of motion picture production while enjoying the time saving and broadened creative scope available in video's electronic practices Savings in shooting time and costs are substantial

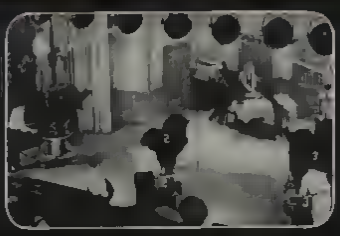
The 35 mm Mitchell cameras used as integral parts of the Electronicam System produce consistently superior black and white films, as well as color films which are unequaled for uniformity of quality Mitchell cameras today serve not only in the television industry, but also are the predominant choice in the production of governmental, industrial, research and educational films, as well as being standard equipment for major studios throughout the world

Complete information on Mitchell cameras is available upon request on your letterhead



Du Mont Electronicam pick-up, Mitchell 35 mm film camera on left, TV camera on right.

***85% of profassional motion picturas shown in theatras throughout the warld ara filmad with a Mitchell**



Scene from "The Honeymooners" shows Jackie Gleason and Art Carney on set before three pick-up units of Electronicam System. Each pick-up unit has both TV camera and specially designed Mitchell film camera.

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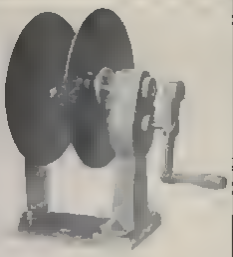
hand rewind



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differential rewind

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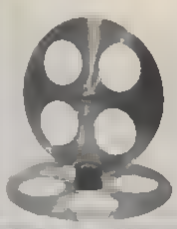


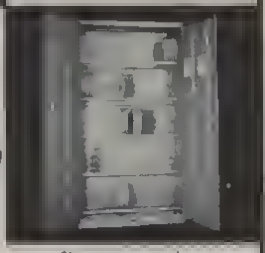
film racks

editing table

vault cans

swivel base

tightwind



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1. I Love Lucy 44.8
2. Honeymooners 34.2
3. December Bride . . . 32.7
4. Our Miss Brooks . . . 29.3
5. Burns & Allen 28.5
6. Life of Riley 26.2
7. Make Room For Daddy 21.9
8. Bob Cummings 20.9
9. Meet Millie 20.6
10. Father Knows Best . 19.6

WHY 7 OUT OF THE 10 TOP-RANKING* TV SHOWS IN AMERICA USE

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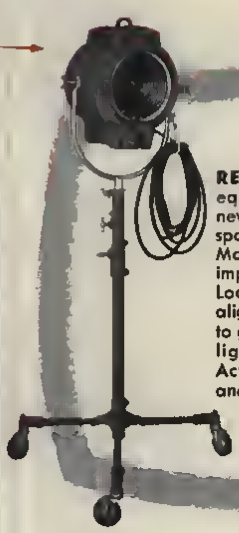

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Industry NEWS

For the second consecutive year, Consolidated Film Industries won a clean sweep of first place honors in the laboratory category of *Billboard's* Annual TV Film Service Awards. CFI duplicated its showing of last year by being named first in quality, first in speed and first in economy among the nation's film processing labs.

Consolidated recently opened a brand new million-dollar processing plant in New York to help handle the growing need of film laboratory facilities on the east coast.

★

A major advancement in magnetic recording was demonstrated before the Audio Engineering Society in Los Angeles recently when William V. Stancil, president of Stancil-Hoffman Corporation, unveiled his company's new printed circuit completely transistorized recording and playback amplifiers. The amplifiers, three in all, printed on fiberglass cards, are approximately 2" x 6" in size. In all, 12 transitors are used.

The amplifiers have an amplification range up to 90 db, yet weigh but 8 ounces and require less than 1/10 the power of an ordinary radio set pilot lamp to operate.

★

Movielab Film Laboratories, New York City, recently became the first film processor in the east to demonstrate closed TV circuit screenings.

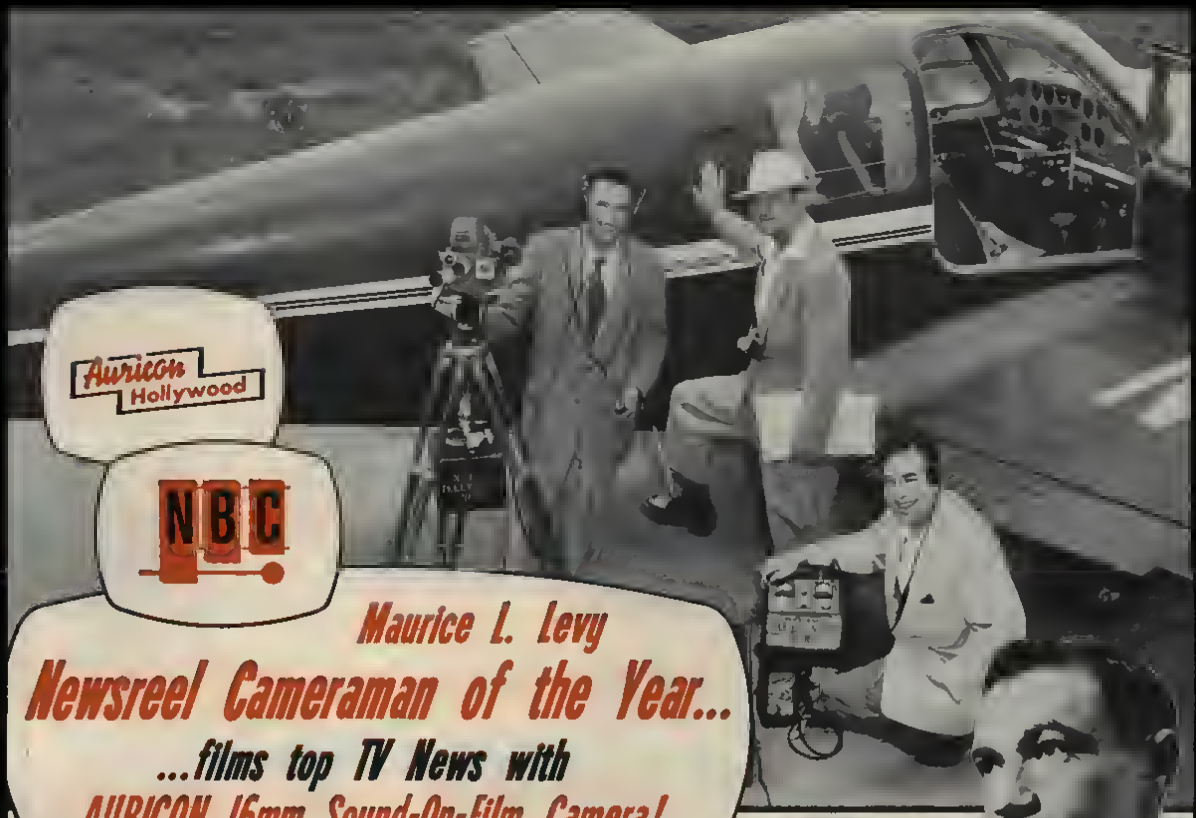
For the first time, east coast film producers and technicians can now view film results from their own offices and studios almost as quickly as film comes out of Movielab's laboratory.

★

A display of the latest developments in professional equipment for motion picture production, never before assembled under one roof, has been arranged by the Society of Motion Picture and Television Engineers to be held in conjunction with the Society's 79th semi-annual convention at the New York Statler, April 30 to May 4.

Display will include film processing and editing machines, motion picture and high-speed cameras, lenses, sound and animation equipment, and TV color cameras and projectors.

The Association of Cinema Laboratories will also meet in New York during SMPTE convention week.



Auricon Hollywood

NBC

Maurice L. Levy
Newsreel Cameraman of the Year...
...films top TV News with
AURICON 16mm Sound-On-Film Camera!

aurice L. Levy, NBC-TV's Ace Cameraman recently named "Newsreel Cameremen the Year" is one of the many top newsmen who shoot award-winning films with ericon 16mm Sound-On-Film Cameras.

cing to provide the public with up-to-the-minute coverage of the news, Mr. Levy ans Texes and the entire Southwest in a radio-equipped plane. Wherever fire, ed or tornado strikes, Levy's Auricon Sound Camera films the news as it happens!

is is another example of how Auricon 16mm Sound-On-Film Cameras are being ed to produce Television Newsreels, es well es Film Commercials, Dremetic erts end local Candid-Camere programming with speed and dependability.

Ricon Cameras ere sold with e 30-dey money-back guarantee. You must be isfied!

Airplane photo (at top) shows Maurice L. Levy, NBC-TV's Ace Cameraman with his Auricon "Cine-Voice" 16mm Sound-On-Film Camera. Pilot Julius Hudson (Caster), and Sound Man Tom Journeay complete the high-flying Newsreel Crew.

Photo (above) shows Maurice L. Levy with Auricon "Cine-Voice" which helped him win top award in Annual National Press Photographers Association Competition, and title of "Newsreel Cameraman of the Year!"

★ *Write for free illustrated Auricon Catalog...*

Auricon Hollywood

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Hollywood
Bulletin Board

THE ASC's February monthly dinner-meeting was marked by the greatest attendance ever recorded for a Society meeting. Part of the record-breaking crowd is pictured above as it listens to talk by William J. German, honored guest, who is glancing at his notes. In center photo, following introduction by chairman Charles G. Clarke, Eastman Kodak's Emery Huse (right) spoke briefly about latest developments of the new Plus-X film, preceding the screening of a demonstration reel.

BENJAMIN BERG demonstrated the new Eclair Camablimp for the Camerette camera, which he distributes in the U.S. In photo above, he explains some of the fine points of equipment to Don Clark, while Winton Hoch and Stanley Horsley discuss equipment in background. Vaughn Shaner (right photo) of Eastman Kodak, spoke to ASC members on some of the fundamental aspects of Eastman Color negative and print film, which was illustrated by slides. Former Society president Charles G. Clarke chairmanned the meeting.

For the first time, since the inauguration of the Golden Globe Awards by the Hollywood Foreign Press Association, no awards for achievement in cinematography were made this year. According to a HFPA spokesman, decision followed inability of committee to arrive at clear cut decision. The award is not to be permanently eliminated however, and will be resumed in 1957.

a e a

American Society of Cinematographers recently admitted to Active Membership the following Hollywood cameramen: Carl Berger, Clark Ramsey, Ellis Thackery, and John MacBurnie. Admitted to Associate Membership were Dennis Godfrey, of the W. J. German Hollywood office, and G. Carleton Hunt of General Film Laboratories, Hollywood.

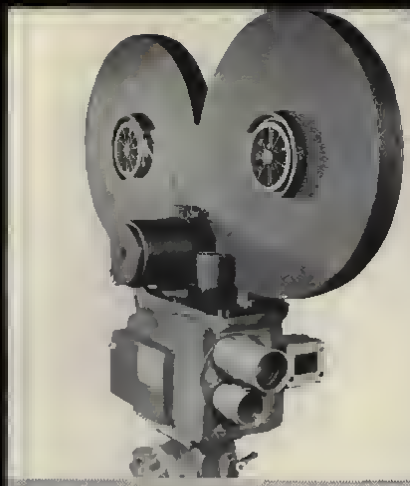
a a a

Frederick Gately, A.S.C., last month, was signed to photograph the first in a series of new half-hour television films featuring Barbara Stanwyck, produced by Jack Denove at Keywest Studios, Hollywood.

a a a

W. J. German, president of the firm bearing his name and an Honorary Member of the American Society of Cinematographers, has been named chairman of the motion picture industry's campaign for the 1956 Greater

(Continued on Page 138)



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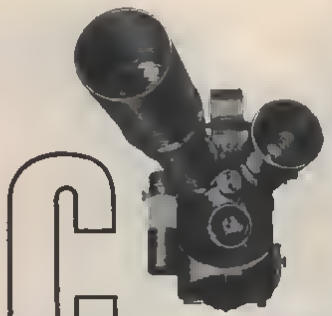

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WHAT'S NEW

. . . in equipment, accessories, service

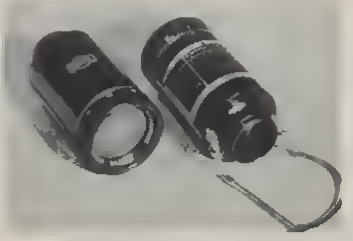
Anamorphic Lens

The Pictorial Company, 2910 Broad Street, New Castle, Indiana, announces a combination 35mm/16mm anamorphic lens that can be used for both taking and projection. Lens is said to be entirely compatible with CinemaScope, and excellent for both color or black-and-white films.

It is small light in weight, and fastens to the camera lens by means of an adapter. The lens may also be used with arc light 16mm projectors, is 3½" in length, and 2½" at extreme diameter. Of fixed-focus type, focusing is done in the camera lens in photography.

Tewe-Motivefinder

Ponder & Best, 814 No. Cole Avenue, Hollywood, Calif., announce their appointment as distributors of the Tewe-Motivefinder, an optical device for use by cinematographers for visualizing



scene and picture perspective. The finder provides the constant and correct proportions in accord with the corresponding focal length of lens used on camera. Even before setting up the camera, it is possible to determine the proper lens to use for a given distant shot out of doors.

List price of Tewe Motivefinder is $39.50, which includes flexible metal neck chain and leather case.

Camera Lens Speed Increased

Bell & Howell Company, Chicago Ill., announces a new model 8mm Monterey cine camera having a faster, f/1.9 lens and "Sun Dial" lens setting. Trade-named the Monterey DeLuxe, camera features simple "set, sight, and shoot" operation. For more precise exposure

settings, the lens has a range of stops from f/1.9 to f/16. Otherwise, a twist of the Sun Dial to a printed description of the outdoor light automatically sets the lens at the proper f/ stop.

A full winding of the motor spring provides a full 10-ft. run at constant speed. The three-way starting button can be set for normal operation, continuous run or single-frame exposure for trick shots and animation. List price is $64.95.

Silicone Cloth

Distributor's Group, Inc., 756 West Peachtree St., N.W., Atlanta, Ga., offers the Filmagic Cloth, a soft, scratchless, flannelette cloth said to be ideal for wiping lenses, film surfaces, etc., dustfree. Size 12"x18", list price is $2.00 at cam-

(Continued on Page 186)

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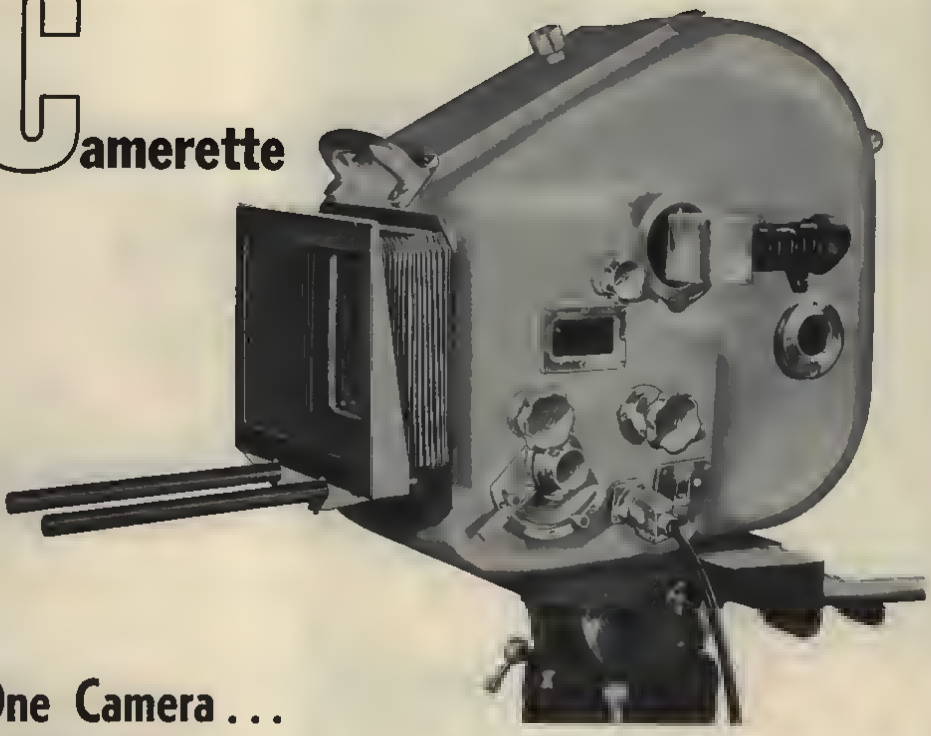

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BULLETIN BOARD

(Continued from Page 134)

New York three million dollar appeal of the National Foundation for Infantile Paralysis

• • •

William H. (Duke) Greene, A.S.C., 61, veteran director of photography, died February 28 of a coronary ailment at his home in Brentwood, California.

Born in Rhode Island, Green had been associated with Technicolor Motion Picture Corp. since 1917. At the time of his death, he was a director of photography with Technicolor.

"Duke" Greene

In 1936 he received a Special Award for color cinematography for his work on "Garden of Allah," and in 1917 he received the Special Award for color cinematography on "A Star is Born." In 1943 he received an Oscar for color cinematography on "Phantom of the Opera." He is survived by his wife.

• • •

Although "Cinerama Holiday" was one of the candidate productions considered for an Academy Award for achievement in color photography for 1955, it failed to show in the voting for a place on the nominations ballot. Nevertheless, Harry Squire, A.S.C. who photographed the production in collaboration with Joseph Brun, A.S.C., was present in Hollywood the night the nominations were announced, just in case Squire had flown in from New York to consult on production technicalities in connection with his next Cinerama assignment.

Harry Squire

• • •

Look Magazine and The Screen Producers Guild will present the Third Annual Inter-Collegiate Awards Screening honoring the best campus-produced motion pictures for the scholastic year 1954-1955 at the Screen Directors Guild Theatre in Hollywood the evening of March 9, 1956.

This year's winners are: Gold Award, "One Way Ticket to Hell," by Bamlet E. Price, Jr., Univ. of Calif.; Silver Award, "Clay in Your Hands," Wayne Univ.; Bronze Award, "The Face of Lincoln," Univ. of Southern California.

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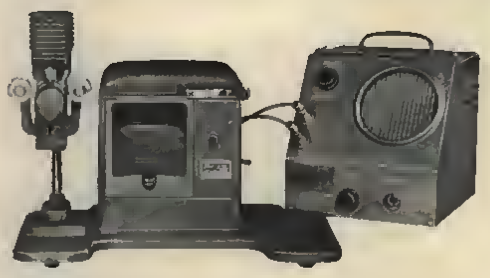

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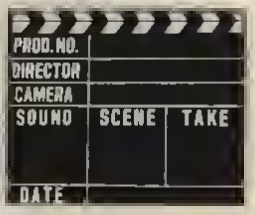

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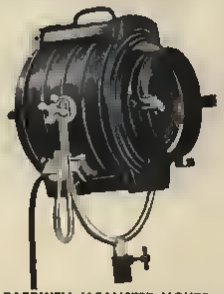

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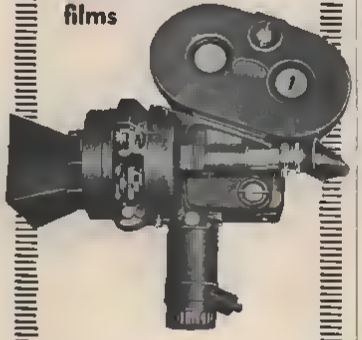

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YOUR QUESTIONS

ANSWERED BY JACKSON J. ROSE, A.S.C.

QUESTIONS of general interest will be answered in this column. We regret that demands on the editor's time will not permit personal replies.—*Ed.*

Q I am preparing for an extended trip through Africa to shoot 16mm color film. What precautions should I take to protect my supply of film in that climate?—R.H.H., Illinois.

The most dangerous elements in the tropics for motion picture film are heat and humidity. Humidity causes mildew to form on unprotected film while extreme heat will create chemical fog over an entire roll of film. In tropical climes care must be taken to keep all exposed and unexposed film in a dry, cool place and away from damp ground.

After film has been exposed, it should be dehydrated to remove any excess moisture before film is canned and shipped. This may be done by taking black paper, such as is used for wrapping film, and drying it thoroughly by placing it in an oven. Wrap the film in this paper and place in metal container overnight. The paper will absorb any excess moisture. Never use newspaper or common wrapping paper for this purpose as they usually contain chemicals harmful to film.

Q At an auction recently I purchased several photographic items, among which was a lens whose footage and f/stop marks were almost entirely obliterated. How can I 1) determine the focal length of this lens, 2) what size area it will cover, and 3) the speed of the lens?—A.M.J., California.

Answering your first question, mount lens on a frontboard and attach to a view camera. Focus lens on infinity and measure the distance from the center of the lens (diaphragm) to the ground glass. This will give you the focal length.

Answer to question No. 2. On the ground glass you will have a circular picture (if the view camera is large enough). This image is called the circle of illumination and its diameter represents the extreme limits of the square or rectangular picture it will reproduce, thus giving you the picture size.

Answer to No. 3: Measure diameter of lens and divide it by the focal length to arrive at the "speed" of the lens. For example, if diameter measures 2 inches and the focal length is 8 inches, the speed is 4 or f/4.

Q I have a Filmo 70-DA camera with single frame exposure device. What f/stop should I use for single frames for subjects shot at 24 f.p.s. at f/8 under same lighting value?—J.J.L., Canada.

Assuming that you are using the special single-frame device manufactured by Bell & Howel for attachment to the Filmo 70-DA, single-frame exposures will be approximately 1/30 second using an f/ stop of 8 at 24 f.p.s. (Exposure 1/42 sec.), the stop for single frame exposures would be f/9.1.

Q Is a color temperature meter essential to good Kodachrome cinematography for 16mm industrial productions?—B.S., Florida.

For professional color cinematography, one must be concerned, not only with having *enough* exposurable light, but with having the right *quality* of light as well.

In exterior photography, the quality or *tone* of the light varies greatly with the location, the season, and the time of day. This variation in color temperature is measurable in units known as *degrees Kelvin*. The temperature of so called "average" sunlight is in the neighborhood of 6000 degrees Kelvin, and the outdoor type Kodachrome is balanced for this average.

However, in the early morning hours there is an abundance of blue rays in the light, whereas in the afternoon red rays predominate. Best color temperature uniformity can be maintained by shooting Kodachrome between the hours of 10 a.m. and 3 p.m.

For the cinematographer who wishes to be exacting, a color temperature meter plus the necessary corrective filters will enable him to achieve the ultimate in color fidelity.

CORRECTION

In answering "J.H., Dakota's" question last month about CinemaScope print stock, the word "pitch" was inadvertently used instead of "size" in the statement that the print stock "has sprocket holes of a different pitch than regular 35mm film."—Editor

Why SOUND MASTERS Selected...
The **ARRIFLEX 35** Model IIA
To Shoot ***'Speechless By Mistake'*** for the Bell System

The Bell System wanted a color film that would help prevent accidental damage to buried and aerial telephone cables by dramatizing some of the common causes of such damage and their effect on vital communications. SOUND MASTERS of New York was selected to make the film.

The script called for 'on location' filming — in fields, on highways, in ditches, on 'Main Street'. More than 95% of the film required live, lip-synchronized sound. A versatile, easily maneuverable camera was needed for this job.

SOUND MASTERS selected the Arriflex 35 Model IIA with Synchronous Motor and Sound-Proof Blimp — and filmed all the sequences with this equipment within a period of five weeks. *Speechless By Mistake* has been completed and will soon be released by the local Bell Telephone Companies for public showings.

Says Mr. F. C. Wood, Jr. vice president in charge of production, "We acquired and used the Arriflex outfit because it was the lightest, most compact equipment we could find. It would have been next to impossible to have done the job so quickly and easily with any other camera. The Blimp was perfect both indoors and out.

"Needless to say, we were pleased with the results, as was also the client. The pictures were rock steady and needle sharp — thanks to the new film gate and intermittent, and to those wonderful Schneider lenses. The whole film was a complete success.

"The most wonderful thing about the whole deal is that the price of the complete outfit was hardly more than what it would have cost us to rent other equipment."

And Mr. Wood's experience is, by no means, different or unique, for many other producers and cameramen have discovered the economy, the quality and the versatility of the Arriflex 35. No more easily manageable camera exists anywhere. Yet, it has every facility and convenience for truly first-rate filming.

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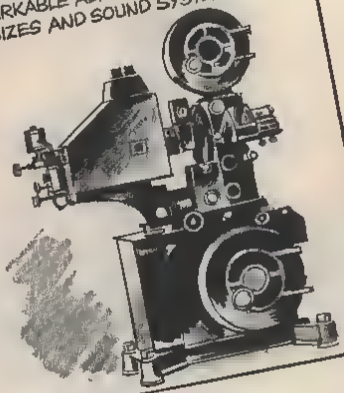

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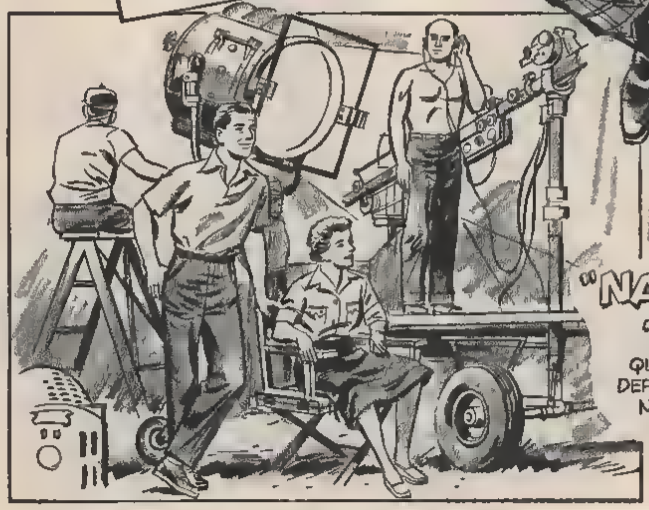

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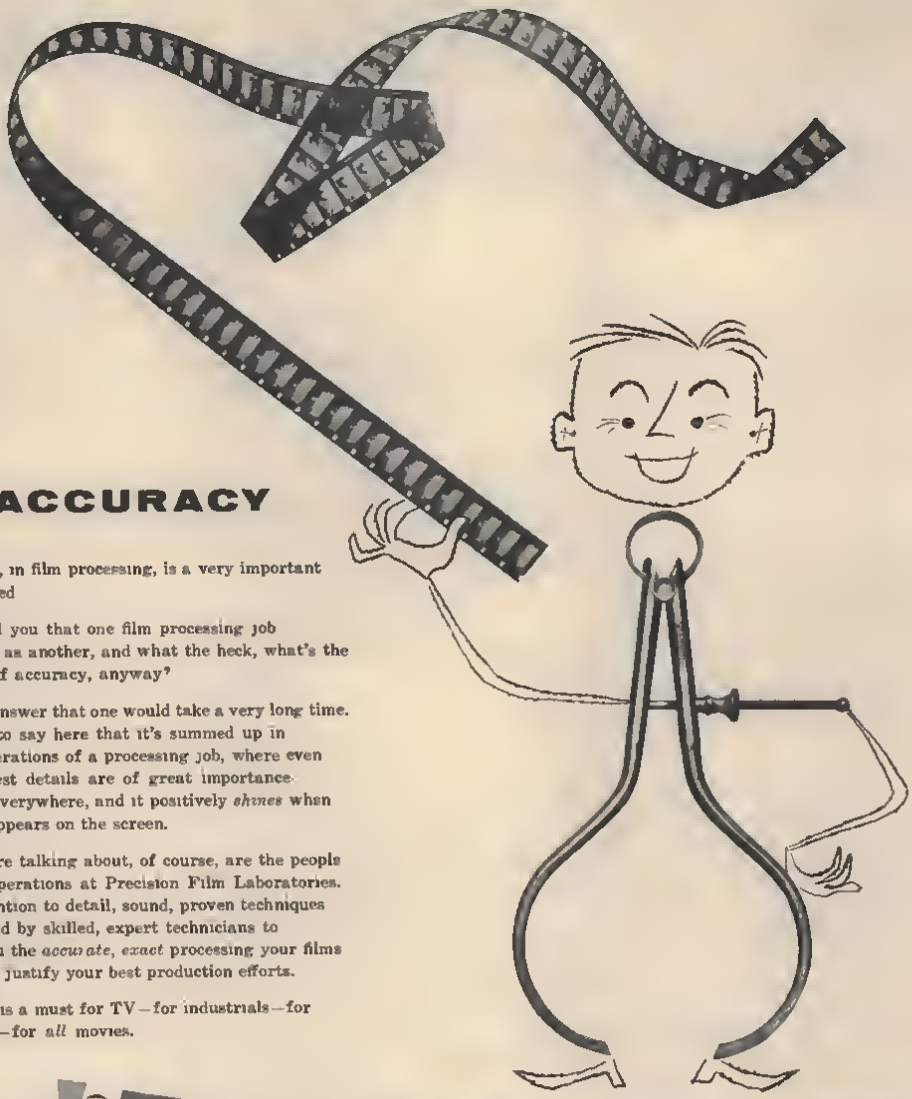

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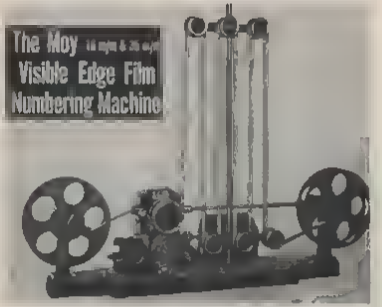

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THIS SCENE of 1,000 stampeding wild buffalo in a single thundering herd required months of planning, two days of setting up camera positions, ten hours of rounding up the buffalo, and two minutes to shoot for M-G-M's "The Last Hunt"

FILMING "THE LAST HUNT"

By RUSSELL HARLAN, A.S.C.

THIS IS CAMERA shelter from which above scene was filmed. Director Richard Brooks gives last minute instructions to camera crew headed by director of photography Russell Harlan, A.S.C., out of sight behind the camera. Heavy timbered shelter was pre-tested to support 4,000 pounds, and camouflaged to deceive the onrushing herd

ONE THOUSAND WILD buffalo stampeded straight toward me, and directly over me. That was something I never expected to experience in this lifetime, not and still be around to tell about it.

Fortunately, I was sheltered beneath a roof pre-tested to support 4,000 pounds. (A mature bull buffalo weighs between 2,000 and 3,000 pounds.)

Snug as a gopher in a hole, I had the rodent's eye view of as spectacular a scene as man has witnessed.

Our "shooting" of the mighty buffalo —the American bison—came about during the filming of "The Last Hunt." Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget and Russ Tamblyn are the stars, although the 1,000 buffalo will give them a race for laurels.

A story of the rugged hunters who pursued and ultimately wiped out the last of the great buffalo herds roaming North America in the early 1880s, it naturally took us in this day of movie realism to the stamping grounds of the largest herd now to be found in the

U.S. This was in Custer State Park in the Black Hills of South Dakota, the same locale where the buffalo once faced near extinction.

When the subject of the picture first came up at M-G-M, Director Richard Brooks and a few of us to be concerned with the production made a preliminary trip to the Black Hills. Our objective was to learn whether or not the scenes called for—such as the stampede and others depicting an actual hunt—were possible.

We learned, from the best of local sources, that they *might* be possible, and they most certainly would be difficult. Nothing like them ever had been attempted. (Since, the location filming of these sequences has been called the most physically challenging ever undertaken by a film production crew within the U.S.)

Park officials said they thought they could round up a herd of the size we wanted from the nearly 1,500 roving the State reserve. That hadn't been done before, either.

Anybody else photographing the buffalo, we were told, just went out to wherever the bison were doing whatever comes naturally, and made their pictures on the spot.

For our scenes, we knew the buffalo would have to be brought to a previously designated point, and then somehow induced to follow the action outlined in our script. Like the single paragraph

(Continued on Page 172)

WHERE CAMERAS filmed buffalo scenes out in open, an expert rifleman stood by to ward off any animals charging the camera.

MARKSMAN with pistol, at right of camera crew, fires gun at intervals to ward off animals as the stampede is photographed from one of four carefully planned positions.

READYING THE CAMERAS for the big stampede. One Mitchell camera is being set up in the steel reinforced pit. The other, an Eclair Cameflex, is being mounted in tree at right.

TWO MITCHELL cameras set up just inside game preserve enclosure shoot scenes of small buffalo herd which precede the big stampede sequence. Here, gunmen stand by to protect camera crew.

M-G-M's mobile camera unit moves in on a herd of buffalo in Custer State Park, South Dakota. In filming the stampede, all four camera crews were in communication by radio.

ARTHUR ARLING, ASC
"I'll Cry Tomorrow"

ROBERT BURKS, ASC
"To Catch A Thief"

RUSSELL HARLAN, ASC
"Blackboard Jungle"

JAMES WONG HOWE, ASC
"The Rose Tattoo"

CHARLES LANG, ASC
"Queen Bee"

JOSEPH LaSHELLE, ASC
"Marty"

HAROLD LIPSTEIN, ASC
"A Man Called Peter"

LEON SHAMROY, ASC
"Love Is Many Splendored Thing"

"OSCAR" NOMINEES

for the best cinematography of 1955

HARRY STRADLING, ASC
"Guys and Dolls"

ROBERT SURTEES, ASC
"Oklahoma!"

CANDIDATES FOR Academy Awards for best achievement in films produced during 1955 were announced in a nation-wide telecast from Hollywood the evening of February 18th. Early in the hour-long presentation the ten nominees for best photographic achievement were named and most of them were present before the television cameras that gave the nation's video fans a glimpse of the men who photographed some of the most outstanding films released in theatres during 1955.

While technically it is the motion picture productions that are nominated for awards in the category of photographic achievement, when it comes to the presentation of the awards—the gold "Oscar" statuettes—these are made to the directors of photography who photographed the award-winning films.

Five black-and white and five color productions completed and released during 1955 have been nominated for "The best achievement in cinematography," as prescribed in the Academy's voting procedure. The productions and the

(Continued on Page 170)

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"EMMY" AWARD NOMINEES

For best achievement in cinematography of a Television Film Series produced and released in 1955.

By JOHN FORBES

1955 EMMY AWARD NOMINEES FOR BEST TV FILM PHOTOGRAPHY

DRAGNET
Photographed by Edward Colman, ASC

FOUR STAR PLAYHOUSE
(The Collar)
Photographed by George Diskant, ASC

LORETTA YOUNG SHOW
(I Remember the Rani)
Photographed by Norbert Brodine, ASC

MEDIC
(Black Friday)
Photographed by William Sickner, ASC

PRIVATE SECRETARY
Photographed by Robert Pittack, ASC

WITH MORE CAMERAMEN engaged in photographing television films than theatre film productions, the annual Emmy Award of the Academy of Television Arts and Sciences looms as important as the film industry's Oscar, at least in the eyes of cinematographers. Last month, the TV Academy nominated five video film programs produced during 1955 as contenders for the Emmy Award for best Cinematography. They are:

"Dragnet," photographed by Edward Colman, A.S.C.

"Four Star Playhouse," (The Collar), photographed by George Diskant, A.S.C.

"Loretta Young Show," (I Remember The Rani), photographed by Norbert Brodine, A.S.C.

"Medic," (Black Friday), photographed by William Sickner, A.S.C.

"Private Secretary," photographed by Robert Pittack, A.S.C.

As in the case of the film industry's Oscar awards for achievement in cinematography, it is the television film series or a specific film within a series that is nominated for the award, with the cinematographer actually receiving the award.

Last year, which is the first time that the TV Academy made an award for cinematography, the Emmy for best cinematographic achievement went to Lester Shorr, A.S.C., for the photography of "I Climb the Stairs," a film in the Medic series produced and released during 1954.

Members of the Academy of Television Arts and Sciences will now ballot to select the one best photographic achievement among the five nominees named above as well as the top achievements in 40 other categories ranging from Best Acting to Best Variety Show.

Don DeFore, president of the Academy, has announced that awarding of the Emmy statuettes to the winners will take place the evening of March 17th at the Pan Pacific Auditorium in Hollywood, with eastern presentations taking place at the Waldorf-Astoria in New York.

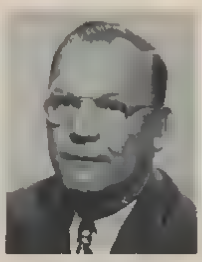
The event will be telecast over NBC-TV beginning at 6 p.m. EST.

EDW. COLMAN, ASC
"Dragnet"

GEO. DISKANT, ASC
"4-Star Playhouse"

NORBERT BRODINE, ASC
"Loretta Young Show"

WM. SICKNER, ASC
"Medic"



ROBT. PITTACK, ASC
"Private Secretary"

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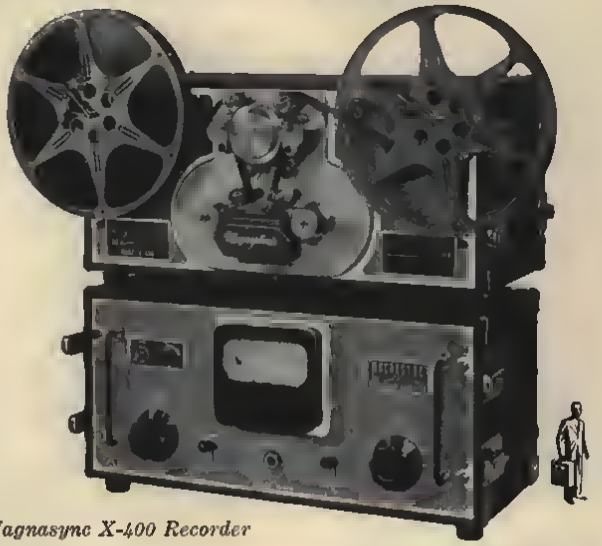

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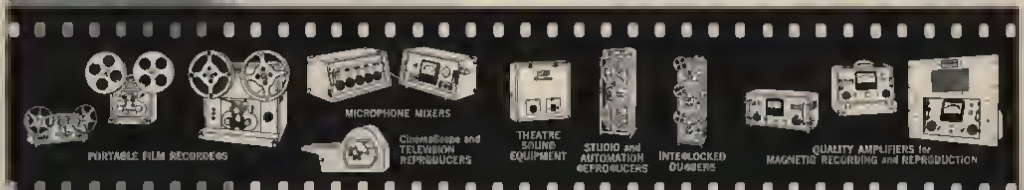

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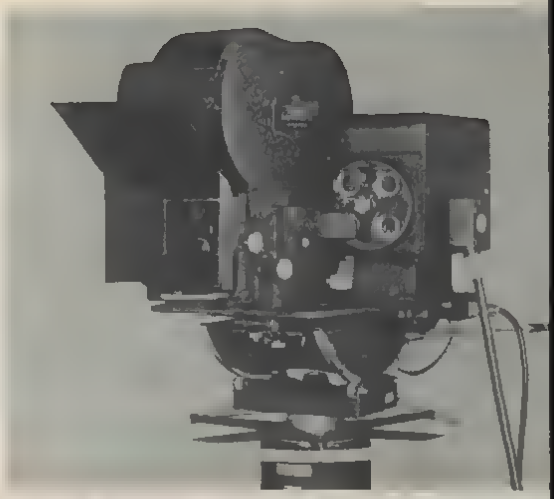
ARTHUR MILLER, A S C. "Electronicam's parallax-free finder is a major improvement"



INSIDE BLIMP of this Electronicam unit is a standard Mitchell 35mm camera with 4-lens turret. Light entering taking lens is divided and sent along separate path to standard electronic pickup unit at right which provides the parallax-free viewfinder image and also images on preview monitors in the control room

Arthur Miller Looks At Electronicam

By ARTHUR MILLER, A S C

President, American Society of Cinematographers

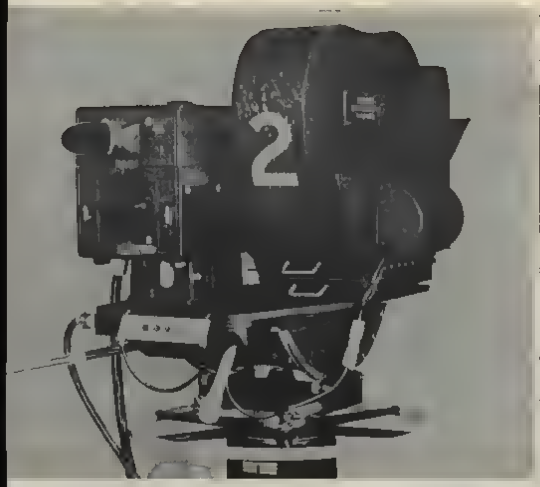
SHOOTING the Jackie Gleason show. Here three Electronicam 35mm cameras are recording the action simultaneously. The image picked up by each camera is relayed to preview monitors in control room

FOLLOWING THE announcement by the Allen B. Du Mont Laboratories, Inc., that the company planned to introduce its Electronicam system of T.V film production on the West Coast early this year, I accepted an invitation from the company to visit New York to observe the system in actual use in the filming of "The Honeymooners," weekly television show produced by Jackie Gleason under the photographic direction of Jack Etra.

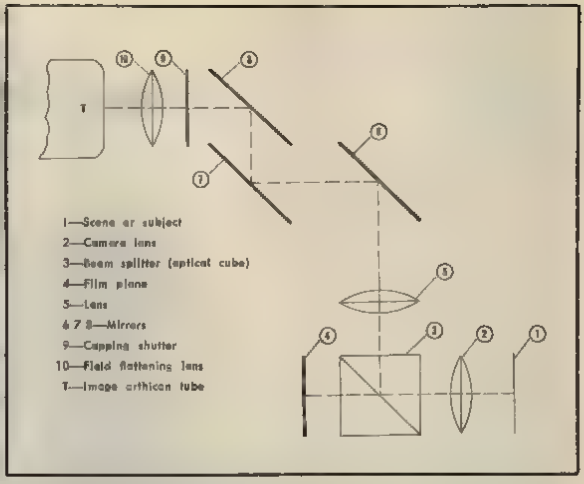
The Electronicam system was explained to readers in the May and October 1955 issues of the American Cinematographer. Therefore, it is not the purpose of this article to discuss the methods of motion picture production except to say that this show is filmed using the multiple camera method as is "I Love Lucy," "Our Miss Brooks," "The Phil Silvers Show," and others.

Usually three Electronicam cameras are operating simultaneously photographing the action in long, medium and closeup shots. It is my aim to describe the camera technically and what can be achieved by its use.

The Du Mont "Electronicam" camera is basically a standard Mitchell camera with a turret of four lenses, a 35mm, 50mm, 75mm, and 100mm. The operator can switch lenses by simply turning a lever at the back of the camera. He can also stop or start the camera during a take. By use of a beam splitter.



REAR VIEW of Electronicam camera. The Mitchell camera in himp is at right. Here may he seen the heeded electronic finder, also the lens selector lever at rear of electronic unit. Three such cameras are currenily in use in filming "The Honeymooners," half-hour TV film series produced in New York by Jackie Gleason.



SIMPLIFIED optical diagram of ihe Electronicam-35 camera, showing how ihe image picked up by tahing lens is split by optical cube or "beam splitter" and diverted io ihe electronic unit, which reproduces li on the electronic viewfinder and the preview monitors. Optical cubes are interchangeable ie accommodate different films.

CONTROL ROOM, shewing the three preview moniters plus "line" monitor at far left. Here director of photography can talh to operaters and positen each camera for scene io be photographed.

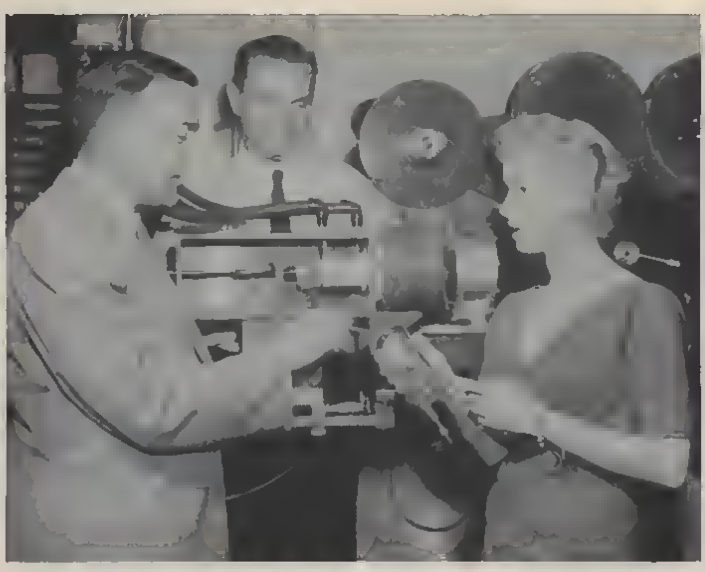
PICTURE on "line" monitor is the take selected for kinescoping, will be included in finally edited version of the show. Effects are added ie hinescope electronically, duplicated in edlied film.

the image that is being exposed on the film is electronically shown in the finder, and as many monitors as desired can be placed at convenient spots. The finder picture is bright, clear and about 3¼ x 4¼ inches in size. There is no parallax because the finder image is taken from the photographic lens. If an anamorphic lens is used in photographing, as in CinemaScope, the squeezed image that is exposed on the film can be unsqueezed electronically in the viewfinder, as well as in all viewing monitors. It will appear in the same proportions or ratio as would be seen in the theatre. Whether a fast film like Tri-X or a color film requiring five times the light is used, the amount of light required for the electronic image in the finder remains the same, about 80 ft. candles. Therefore, there is a choice of beam splitters of different degrees of light transmission from 50-50 to 90-10. Any type of film can be accommodated simply by changing the beam splitter, which is accomplished in a few minutes. All of the optics, including the beam splitters, are coated.

The photographing lens can be focused visually through the finder from the back of the camera, or on a monitor by remote control or at the side of the camera by use of a knob turned manually to register on a footage scale.

The camera is provided with cut-off

(Continued on Page 176)



THE BRIGHTEST of all incandescent lamps is explained to actress Dani Crayne by Sylvania engineer Richard H Lindberg (left) Powered by radio frequency energy instead of AC current, lamp emits bright, uniform light especially suitable for use in motion picture film printing Looking on is Jack Thomas, head of Universal-International's special photographic effects department Miss Crayne holds duplicate of lamp shown mounted in printer lamphouse (center)

Brightest Incandescent Lamp Powered By Radio Impulses

Potentially a new and promising set lighting source, lamp is already in use for printing motion picture films in Hollywood

By CHARLES LORING

THE MOTION PICTURE industry now can increase the speed of critical film printing operations up to eight times faster than is now possible using conventional methods, thanks to a new lamp that transforms radio impulses into light so brilliant that it is brighter than any incandescant lamp ever devised. The lamp uses the same type of radio signal that transmits sound to radio and television receivers, and is not connected by wires to the source of its activating energy

Known as the RF (Radio Frequency) lamp, it was originally designed by engineers of Sylvania Electric Products, Inc., in cooperation with the Motion Picture Research Council in Hollywood, to overcome a number of motion picture problems. The RF lamp can also be used in color television tube processing, medical research, radar and air traffic control, computers, film projectors and many other fields.

The RF lamp was introduced last month at a news conference of eastern motion picture executives television leaders and representatives of various publicity media at the Hotel Vanderbilt by George C. Connor, general sales manager of Sylvania's photolamp division. who explained that it provides a concentrated and uniform source of light so concentrated that nearly all the light produced by the lamp is usable

Immediate advantage of these characteristics of the RF lamp is being taken by the motion picture industry which is already using the lamp in film printing operations

The speed with which Hollywood can now print films is limited by the mechanical speed at which the film can be run through the printing equipment rather than by the quantity of light available. In addition to these substantial savings in time in film printing, the uniformity of RF illumination has resulted in a noticeable improvement in the quality of the print

First commercial installation of the RF lamp was made by Consolidated Film Industries According to E. H Reichard, chief engineer of Consolidated, the use of the light source in optical printing equipment resulted in increased uniformity of field, exceptional increase in light output, and greater lamp life. Eventual conversion of all optical printing equipment to RF light is predicted by Carl Hauge, quality control engineer for Consolidated Mr Hauge said he believed that the present usage of RF for color separations and negatives is only the initial stage in wide-spread laboratory applications.

Sylvania engineers now are working on the possibility of employing the RF lamp for studio set lighting. They point out that with the advent of wide-screen color motion pictures, many times more light is needed in filming to gain the

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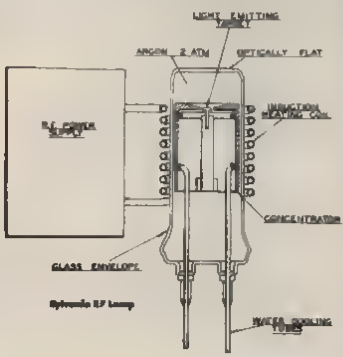
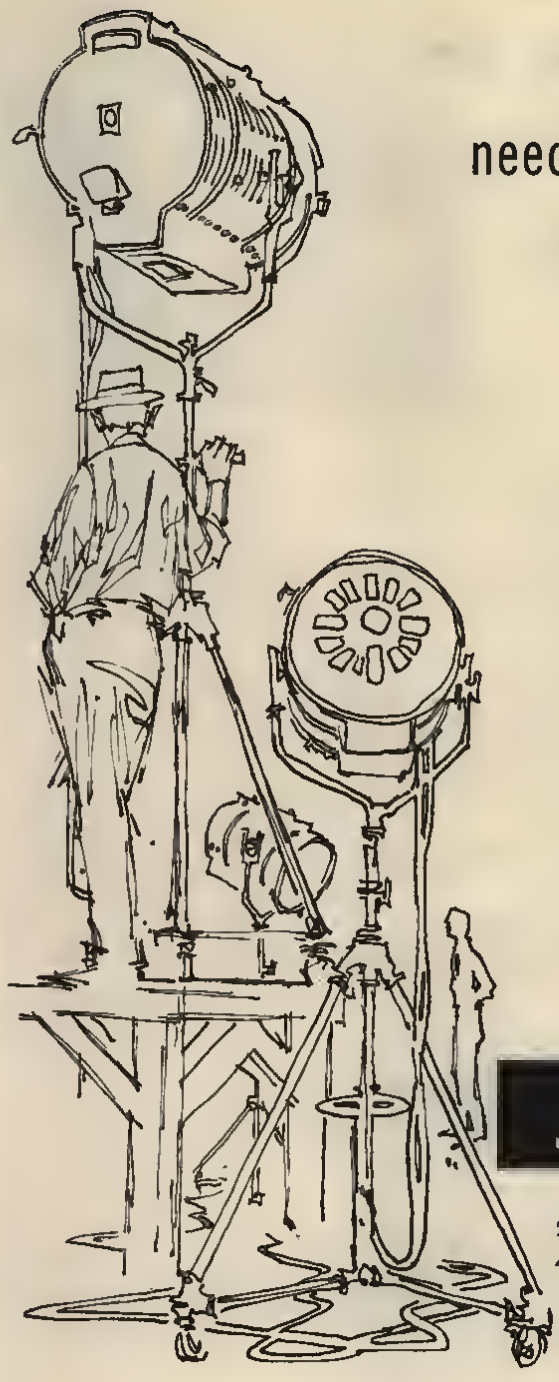


CROSSECTION diagram of the new Sylvania RF lamp pictured above Lamp is water-cooled



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By ARTHUR ROWAN

THE ROOMS of the Victorian Texas mansion change during the 30 years covered by the story, and each change involved a change in set lighting also. Here illumination is from overhead . .

AS THE TREND toward bigness in film productions continues in Hollywood, there is a marked trend also toward a bolder concept of photography. Today, the director of photography assumes an even more important role as the pictorial interpreter of screen stories, according to William Mellor, A.S.C., who recently completed the filming of George Stevens' WarnerColor production, "Giant."

"The director of photography today must aim for a fresh, new approach in planning the photography of a feature production if the photography is to make its full contribution," says Mellor. "In the case of 'Giant'," he said, "George Stevens made it plain in the very beginning that he didn't want ordinary photography, but a bold and striking pictorial treatment in keeping with the theme of the story. In 'Giant,' Stevens had the kind of broad canvas, incisive characterizations and strong story line which have made his other films memorable masterpieces."

TYPICAL of William Mellor's pursuit of the "daringly different" is the photography of "Giant" is seen in this Texas location setup with the Mitchell camera shooting almost directly into the sun for a unique lighting effect. Mellor is seated on high chair, second from left. In foreground is actor James Dean, and at his left, director George Stevens.

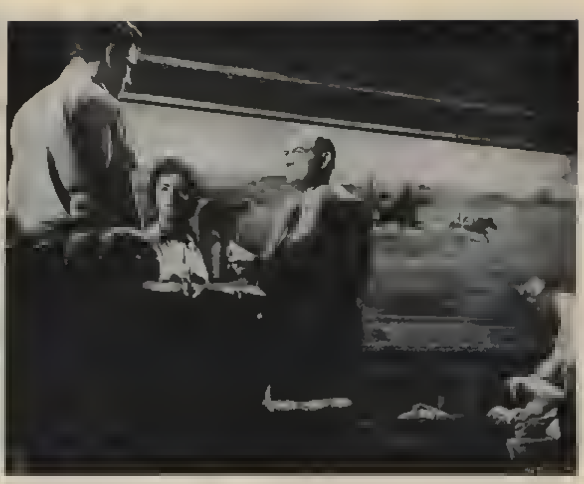
The story covers approximately 30 years in the lives of its characters, from 1923 to the present. A Texan, owner of a half-million acre cattle ranch, goes to Maryland to buy a black stallion. He meets a girl, romantic and strong-willed. They marry and return to Texas.

Many things happen and there are many clashes. A stubborn spinster runs the ranch until she is killed in a fall from a horse. There's a violent young ranch hand, played by the late James Dean, who wants to make a million dollars. Eventually he makes a hundred million. Most of it from oil. But vast wealth and gushing oil only bring bitterness and fighting, separation and yet constant love.

Shooting of the picture started on location, in Virginia. One of Hollywood's biggest logistics maneuvers was the transportation of personnel, cameras and lighting equipment—first to Virginia and then to Texas. In the picturesque country around Charlottesville, Virginia, were filmed the scenes of the Texan's arrival in the south. From here the "Giant" company moved to Marfa, headquarters for the Texas location shooting.

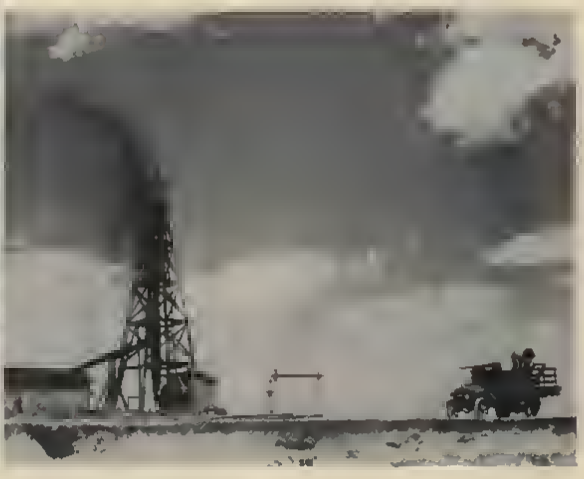
The ranch house, a magnificent three-story Victorian structure, was built in the Warner Brothers' prop department and then shipped to the Worth Evans Ranch, 21 miles out of Marfa. Stevens selected a completely isolated site on the ranch for the erection of the mansion. The only exteriors not filmed in Texas

estensibly supplied by the large chandelier shown here is this of the balcony area of the same room. Set also included ceiling ch posed additional lighting problems.



DEN where injured girl lies dying is lit in low contrast to point up poignancy of situation, while maximum lighting is concentrated on large painting in background.

ICAL "day-for-night" scene of exterior of Texas mansion. While te shows the lighting treatment, effect of night is more realistic the motion picture film.



LOW CAMERA angle produced ideal composition for scene showing young Texas's lone wildcat oil well "blowing in," with rig contrasting powerfully against vast cloud-flecked sky area

were Jett Rink's hotel and airport. "For these sequences," said Mellor, "we used the Los Angeles Statler Hotel and the Lockheed Airport in Burbank. In all, we were on the production five months."

Mellor's earlier experience with director Stevens made his selection as director of photography of "Giant" inevitable. It was Mellor who photographed Steven's "A Place In The Sun," for which Mellor received an Academy Award. The fact Stevens was once a cinematographer himself, makes him a strong taskmaster on any production, yet a director who, knowing the cameraman's problems, retains a completely open mind on suggestions offered by his cinematographer.

Mellor found inspiration in Stevens' ideas for creating dramatically pictorial contrast between one scene and another or between related sequences. One outstanding example is when two sons return from the war in Korea. One, a hero, is met by a happy, gay crowd. This sequence was photographed in appropriate gay mood. The other son, a casualty, is returned in a coffin to be buried in the family cemetery. This sequence was purposely photographed late in the afternoon to take advantage of the quiet, solemn effect of approaching dusk and thus point up the sadness of the occasion. The burial sequence, photographed the following day, was also shot late in the afternoon, between 4 and 8 PM, when it was possible to capture the quiet, "vesper-hour" quality

(Continued on Page 174)

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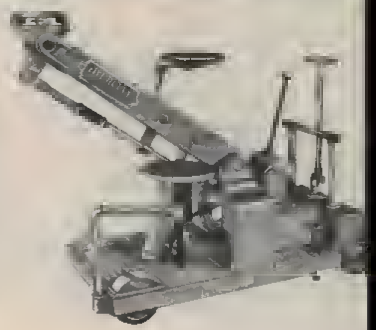

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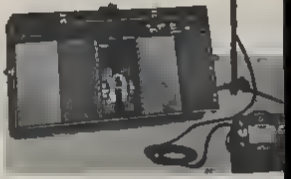

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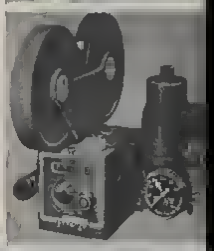

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News Sense, Perseverance Necessary For Newsreeling

A news cameraman's job is to get around, make friends and try to anticipate the next news flash, says veteran Norman W. Alley.

By LEIGH ALLEN

HEARST NEWSREELS veteran Norman W. Alley behind his favorite camera—a Parrish-converted 16mm Auricon. Although he heads Hearst's west coast division, he continues active as a cameraman, is always in search of a newsreel "scoop."

THE ASPIRING motion picture cameraman who yearns for a career as a newsreel photographer will profit by the experiences and observations of veteran cameraman Norman W. Alley, now Western Manager of Hearst Newsreels with offices in Los Angeles. Alley has been a newsreel man since 1916, and has been associated with Hearst for almost 40 years. His memorable camera coverage of the famed *Panay* incident in the Orient made him internationally famous overnight.

The newsreels, which until the advent of television, were essentially a theatrical product, have undergone marked changes in recent years. Television has had both a direct and indirect effect on the theatre newsreel: by directly affecting the boxoffice, as it did just a few years ago, television forced a marked change in theatre programming which, in many cases, all but eliminated the newsreel from programs of movie houses. Then, as television blossomed into a major industry, it introduced the television newsreel with its characteristic short but numerous subjects which in turn exerted a change in the makeup of the theatrical newsreel. Today, Alley observes, theatre newsreels consist of fewer stories, with more footage devoted to each to produce a more complete presentation of the subject.

All this has had its effect on the newsreel cameraman, points out Alley who began his newsreel career as a movie free-lance cameraman in Chicago in 1916. Today, more news footage is shot for television newsreels than for theatre newsreels, so that the news cameraman now has daily deadlines where it used to be weekly. The TV newsreel differs in format compared to the theatre newsreel which, after editing, will have from 12 to 15 subjects packed into 460 feet of film. Today's theatre newsreel stories are more completely documentary in character, thus more footage is devoted to each story than was the practice a few years ago. This means, says Alley, that today's newsreel cameraman must be first a news reporter and second a good photographer, capable of putting a story together in sequence as he shoots it. In Alley's opinion, the best background for a successful newsreel cameraman today is newspaper reporting and film editing experience. For this reason, he observes, the transition from theatre newsreel to TV newsreel photography has not been easy for many old time newsreel men lacking the newspaper experience that trains a man to see a story in its full continuity and to shoot it that way. The news photographer today must have, in addition to imagination and initiative, the determination to knock on doors, to "dig" to get results.

"Above all things," says Alley, "he must omit the phoney. It's too obvious."

Alley and his staff use Tri-X negative exclusively. This super-speed film is a boon to newsreel photography and has greatly enlarged the scope of filming possibilities for the newsman. To permit its use in brightest daylight, suitable ND filters are employed to "reduce" its speed to approximately that of Plus-X and thus eliminate the need for taking exposure meter readings.

Newsreel photographers are trained early to judge exposures and to dispense with a meter, to expose all scenes so they are relatively uniform, so that they can be edited virtually as shot. This procedure is not so much for economy, points out Alley, as for gaining speed in preparing the newsreel for the screen.

Another important technique which a good newsreel cameraman develops is the ability to change focus and lens stop almost intuitively, often without even looking at the lens, as he moves from one setup to another on a fast assignment. This is especially important where the cameraman is shooting in a lobby one moment, then moves into another room for a succeeding shot, as when following an important person or a moving action.

Because Norman Alley's favorite assignment has always been football, he personally covers nearly all important grid games on the west coast. He has photographed every Rose Bowl game since inception of the annual event. For this assignment he dispenses with his favorite Parrish-converted 16mm Auricon in favor of a 35mm Wall camera equipped

(Continued on Page 176)

TYPICAL double-printed scene from the Centron Corp production "Framble's Friend," produced for Spencer Chemical Co. Combined in the picture is "Estelle," the temperamental lollipop machine, Poly-Eth, the little trademark character, and a befuddled Harry Framble.

Systematic Control For Special Effects In 16mm Production

Technique developed by Centron Corporation's camera department simplifies execution of special effects through double-printing.

By HERK HARVEY and CHARLES LACEY

AN EFFICIENT SYSTEM for the analysis and notation of details in a particular scene can often be as important in shooting special effects as the camera work itself. This fact was brought to the attention of the Centron Corporation photographic department during the recent filming of a production for the Spencer Chemical Company entitled "Framble's Friend." This film is a combined entertainment and documentary exhibit of the uses of the new wonder plastic, polyethylene.

Spencer's registered trademark for their brand of the plastic is "Poly-Eth." As a character in previous advertising campaigns, "Poly-Eth" is pictured as a little plastic girl who can change size, go anyplace, and do almost anything. With such characteristics she would usually be shown in motion pictures by use of animation. However, in this plot "Poly-Eth" magically reduces a live character, Harvey Framble, to her size (approximately 8" tall) and takes him on a grand tour to show him the various uses of polyethylene plastic.

It was decided that the special effects called for in the script could best be obtained by using a live "Poly-Eth," costumed and made up to match the trademark character; and to obtain the desired special effects by double printing.

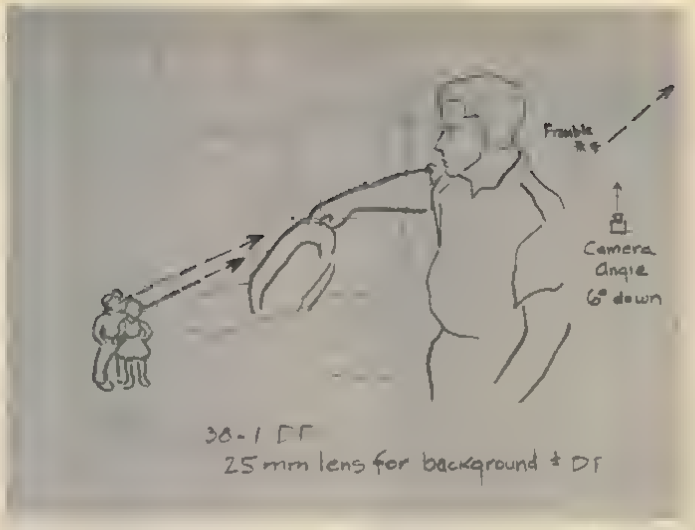
Basically there are two methods for obtaining this sort of effect in motion pictures: double-printing and double-exposure. Let's consider the double-exposure first.

Double-exposure has one inherent advantage. Double-exposed images are steadier that double-printed images. They are less lively to "jitter" on the screen. But, if double-exposure were to be used, it would be necessary to get the best takes of both exposures on the same piece of original film. Since there were lines to be delivered, this would present a serious problem. Imagine the chagrin of the camera crew and director at the prospect of having a bad take double-exposed over a good one, thus having to do both exposures over again.

If double-printing were to be used, it would be necessary to get only one good take of each exposure, since any exposure could be double-printed over any other. The printing light governing either part of the scene could be controlled individually, thus making original exposure requirements somewhat less critical. In editing, the two exposures could be slipped forward or backward with respect to each other, giving an opportunity to improve the cueing between the two parts of the completed picture. This would, of course, be impossible if double-exposure were to be used. The additional advantage of being able to pop on, pop off, fade in or fade out either of the exposures at any time during the scene clinched the decision. Double printing it would be!

A rather involved system of coordinate analysis and notation of details entered in when the script called for an eight inch "Poly-Eth" appearing at various positions on the sets, conversing in lip-sync with a full-sized Harvey Framble. This basic situation was further complicated by the various close-ups that were to action cut into this sequence.

At this point a cross-hatch grid was constructed that fitted over the ground glass in the through-the-lens finder of the Mitchell camera. This grid was made of cellulose acetate cut to the proportions of a 16mm frame. Twenty-four tiny rectangles were masked out on this grid, six wide and four high. This grid remained in the camera dur-



ABOVE is grid sheet used to register scene reproduced in film clipping at right. Here the small-size characters were photographed and sketched in first and the background shot later in an actual plant. The result of this double-photographed, double-printed scene is shown at right

ing all the special effects shooting.

Normally the backgrounds were photographed first. As soon as the cameraman had a scene lined up he stepped back and allowed the artist to make a rough sketch of the scene on grid paper that also had twenty-four rectangles scaled to match those in the camera finder. The sketches were detailed as to the "critical position" where the double printing would occur. Points in the scene where eye registration or the actions of the actors were critical were also marked on the sketches.

Notes taken down with each sketch included the lens used, scene number, camera position and degree of vertical elevation, footage at which action cues occurred, and the overall scene length. The placement of lighting units and the use of colored gels were also listed.

All of this recording of production detail was very important, for instance, if the background were photographed with the camera pointing 15 degrees below the horizontal and the actors were photographed with camera level; all the actors would appear to be leaning away from the camera. Unless this particular

(Continued on Page 178)

THE REGISTRATION guide for another sequence in "Framble's Friend" is shown below, at right, while the photographic result is represented by the film clip reproduced below, left. Here the background including the full-size character was shot first and sketched in. The diminutive Poly-Eth was then shot and double-printed, using the sketch as a guide

TRANSFERRING music from record to soundstriped film, using a Bell & Howell 202 magnetic recording projector. This re-recording step takes place while picture is being screened. Record turntable is plugged into phonograph jack of the projector.

Platter Movies

Phonograph records suggest movie plots

By JOHN R. KRHEN

THE OWNER OF A tape recorder or magnetic stripe projector may now produce his own musicals on film—original musicals patterned to conform to favorite records. This type of amateur movie making my friend George Bunting appropriately named "Platter Movies."

Music instills moods and possesses the ability to sway emotions. Likewise, we can sway emotions and create moods with our motion pictures. Combine the two and it is readily apparent that the desired moods and swaying of emotions will be greatly amplified. Doubly, or more than doubly effective, I pondered over this one evening while enjoying some of my best phonograph records or "platters." It was then that I decided to try a musical movie just as soon as time permitted.

From my record collection I chose several favorites, stacked them on the phonograph, turned a few knobs, then stretched out in a comfortable chair. The records were smooth, restful—soothing. Music of this type has a relaxing and remedial effect. It tends to allay worries, problems, and accumulated tenseness after a particularly hectic day.

"Ebb Tide" was revolving on the turntable. I closed my eyes and began to picture the music. I tried to visualize what the composer and conductor undertook to effect. In my mind's eye I could see a light breeze moving palm tree branches, serene waves leap-frogging toward the beach—washing the shores. Cool, white surf spraying from shore rocks. Gulls leisurely gliding just above the rolling water, and bright dancing sunlight all around. It was refreshing. Inspiring. The mental pictures became so vivid, so real, that I could almost smell the ocean water. This I decided, I must endeavor to transfer on film to the best of my ability.

The squawking of the gulls faded in to the distance and the sounds of surf pounding the beach slowly subsided. Thus the record of "Ebb Tide" ended. And with this conclusion came the exciting start of my first musical production.

Having decided upon my first selection for a Platter Movie, wave after wave of ideas flooded into my mind. Enthusiasm can be a mighty generator of ideas. From this mental deluge I

(Continued on Page 183)

THREE SCENES from author's platter movie "Ebb Tide," for which musical number by same title furnished pictorial plot for the film. Main title and screen credits were superimposed over a live scene. Center photo shows subject of story fishing, and in last scene, stepping across words "The End" scratched in wet sand. Subsequently a wave washes up and over letters.

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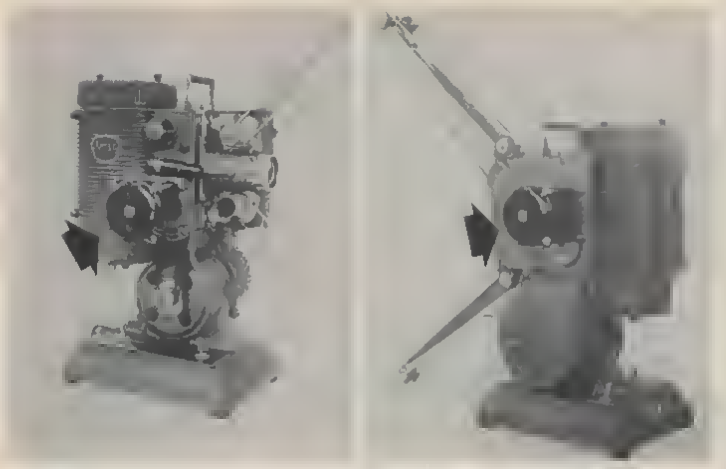

FIG. 1—Above photos show two methods for mounting synchronizing motor (arrows) on model KD Ampro projector, a necessary step in undertaking the method of producing synchronized sound for 8mm and 16mm films described by the author in article concluded in this issue

Coincident Sound For Home Movies

PART 2

By JAMES N. WHITAKER
Technical Staff, Hughes Aircraft Company

IN THE FIRST part of this article, which appeared in last month's issue, I illustrated and described a unique method for producing synchronized sound for home movie films, regardless of the make or type of projector used. The method involves the use of a sync motor on the projector and an ordinary home tape recorder slightly modified, as described last month. In this concluding article, I shall describe how the synchronous motor is mounted on the projector and how to build and use the synchronizing amplifier which is required as the third piece of equipment

At the time of developing this system, the application of the synchronous motor to the projector appeared at first to present unsurmountable problems, but it was later determined to be rather simple, especially where the projector is provided with a "threading knob" that enables the operator to manually move the projector mechanism when threading the film. This knob usually turns at the rate of one revolution per frame, or sixteen revolutions per second, the shaft extension and knob are removed and replaced with a special shaft extension and a small gear, which is coupled to a gear on the synchronous motor as will be described later. The synchronous motor is mounted to a plate which in turn mounts to the projector.

At synchronous speed, the motor rotates at the rate of 30 revolutions per second. The motor shaft is therefore geared to the special projector shaft extension using gears which will provide a ratio of 30 to 16. (Where the camera is also driven by a synchronous motor for producing "lip sync," the drive arrangement must be such that the camera is also driven at sixteen frames per second.)

The synchronous motor which I have used to control the projector is manufactured by Bodine Electric Company, and is identified as KYC-26. It operates at 1800 rpm, with .56 in oz torque at 117V a-c, 60 cps, and requires approximately 10.5 watts of driving power. This motor is considerably more powerful than other motors of similar physical size, being designed for special heavy-duty chart drive purposes. It is sometimes convenient to mount the motor capacitor in the base of the projector, and also to install a switch to turn the motor on and off.

While each make of projector may require a different application of the

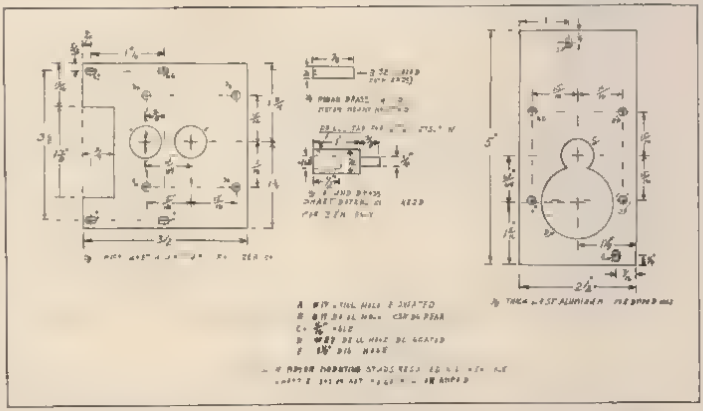

FIG. 2—Diagrams for preparing motor-mounting plates for either the Bell & Howell Diplomat or Ampro KD projectors

synchronous motor, because of the position of the threading knob and shaft the task is relatively simple. I have accompanied this two-part article with illustrations showing how sync motors have been mounted on (1) a Bell & Howell "Diplomat" projector (page 103 of the February, 1956, issue) and (2) on an Ampro Model KD projector, which illustrations appear at the beginning of this article (Fig. 1). The motor couples to the projector through gears having a ratio of 16 to 30. The gears used are manufactured by Boston Gear Works, and are standard items obtainable from most large hardware suppliers. They are 48 pitch gears with a ⅛-inch face. The motor gear is a 32-tooth No. G-138, and the projector gear is a 60-tooth No. G-144. Both gears are brass. A reduction in gear noise will result from the use of one fiber, nylon, or bakelite gear with one brass gear, but when properly adjusted, the gear noise is completely masked by the normal projector noise. Matching nylon gears are available from the Nylomatic Division, John A. English & Company of Morrisville, Pennsylvania. They are identified as "48 pitch molded nylon gears, with ⅛-inch face and 14½-degree pressure angle." Both the 32- and the 60-tooth gears are standard.

The 60-tooth Boston gear has a ¼-inch shaft hole and a hub. The gear hub extends ¼ inch, which is ample for drilling and tapping to accommodate a 6-32 set screw, which is the most convenient way to secure the gear to the projector shaft or shaft extension.

Both nylon gears, and the 32-tooth brass gear are plain, without hubs. It will be necessary to fit these gears with hubs to fasten them to the shafts. The motor shaft is 3/16 inch in diameter, and therefore the hubs fitted to the 32-tooth gears must have 3/16-inch shaft holes. These are simple hubs with set screws and are not shown in the drawing.

The synchronous motor is mounted on a special mounting plate with four motor mounting studs. The plate is secured to the projector by means of the existing tapped holes for the projector cover plate screws, permitting attachment without drilling or marring the projector in any way. The cover plate screws are replaced with longer screws of similar type to accommodate the extra thickness of the mounting plate.

The dimensions and drillings for the motor mounting plates are shown in Fig. 2. The plate for the Bell and Howell Filmo Diplomat is shown as (a), and the mounting plate for the Ampro KD is shown as (b). The motor mounting studs, four of which are used in either case, are shown as (c), and the shaft extension used with the Filmo Diplomat is shown as (d). Mounting screw holes A in the Filmo mounting plate and D in the Ampro mounting plate are slightly elongated as shown, to provide for a slight adjustment of the gear mesh. This adjustment when optimum will result in quiet gear operation.

Referring to Fig. 1, the method of mounting the motor on the Ampro requires an appreciable amount of machine work, both on the projector and in the production of small fittings. It is

(Continued on Page 169)

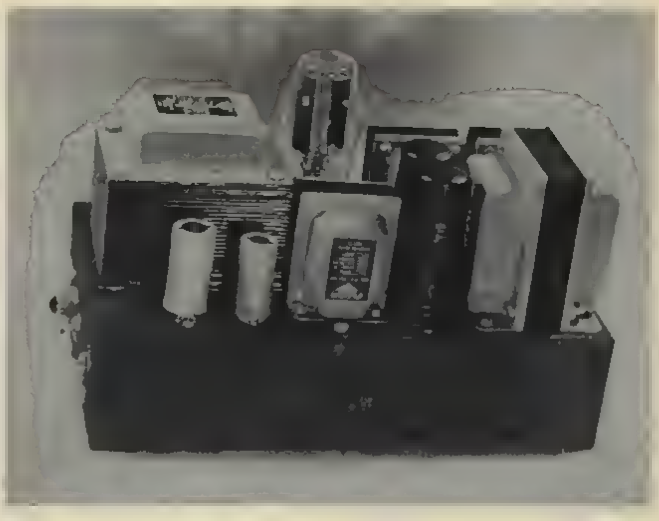

FIG. 3—The synchronizing amplifier may be built, following diagram below (Fig. 4) or purchased from radio supply house.

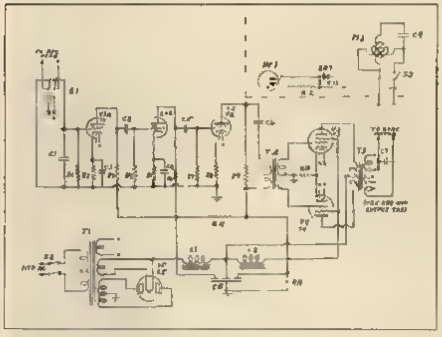

FIG. 4—Wiring diagram for synchronizing amplifier. Parts list appears at conclusion of article.

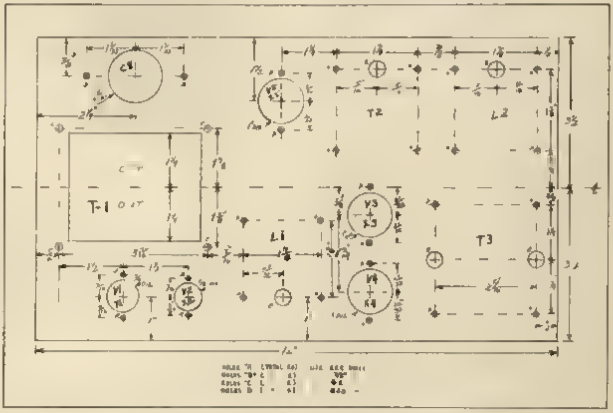

FIG. 5—Diagram for drilling chassis for synchronizing amplifier to take components shown in diagram (Fig. 4) and parts described in parts list.

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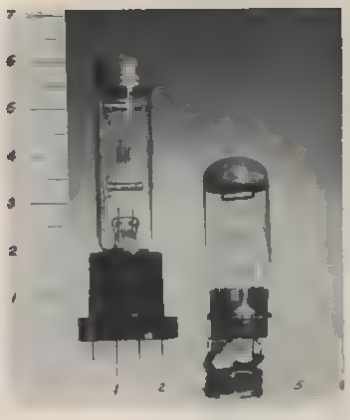

NEW Sylvania Tru-Focus projection lamp is shown at right, conventional lamp at left. Unique socket design insures alignment.

A NEW TYPE PROJECTION lamp which will permit entirely new design concepts in motion picture and slide projectors, has been announced by Sylvania Electric Products Inc. Providing greater light, the lamp is focused with complete accuracy.

Known as Tru-Focus, the new projection lamp will burn in any position, including horizontal or base down. For this reason, and because it is far more compact than previous lamps (only four inches high, including socket), the lamp opens up new fields in projector design.

In demonstrating the Tru-Focus lamp to a group of projector manufacturers in New York last month, Sylvania unveiled several projector models of radical design. The models, resembling some of the new small portable radios, were only about three inches high, and could be carried like a purse. No separate carrying case was required.

According to Sylvania, some of the advantages of the Tru-Focus lamp result from a socket of unique construction which is used with the lamp. Lamps inserted in the new sockets automatically snap into perfect prefocused alignment. This provides perfect alignment with the projector's optical system to assure precision light position.

To insure that the Tru-Focus lamp is positioned with absolute accuracy, a key is built into the lamp's base. This key inserts into a slot in the lamp's socket, locking the lamp into exact position. The base contacts are silver coated for positive electrical contact. To further assure precise optical alignment, the socket is equipped with 18 die-formed metal fingers which hold the lamp's base securely, regardless of burning position or severe vibration.

One of the important features of the Tru-Focus lamp is the fact that for the first time a lamp has been designed to burn horizontally without blackening the glass envelope. A new grid screen in the lamp directs the air flow inside the lamp. This prevents blistering of the glass and also collects a large part of the lamp-blackening particles which form when any projection lamp burns. This feature keeps the lamp's glass clearer and creates higher lumen maintenance.

The new lamps are made with stronger, long grain, nosag tungsten filaments. Also, the lamp is made with a ceramic blue top that can't scratch, chip or peel. Ignition glass bridge supports and visible built-in fuses are provided.

The lamp was developed by Sylvania engineers as a result of discussions held two years ago with rojector manufacturers on the subject of design and construction problems. At that time it was stressed that the light source has been the chief bottleneck in designing a more compact, more modern projector. The Tru-Focus lamp is Sylvania's answer to that problem.

In general long shots of sunlit sea or exposure should be decreased by one or two stops over that for normal sunlit scenes for color photography. Where people appear in such scenes, reflectors should be used to throw fill-in light.

COINCIDENT SOUND

(Continued from Page 167)

shown here as a matter of interest and is good illustration of the truth of the saying "You always do it the hard way first." In this method of applying the motor, one of the claw actuating shafts was replaced by a new shaft extending through the projector housing and the projector housing was machined off flat to support the special spider which in turn mounts the motor. The motor and projector shaft extensions are coupled together through a small rubber insulated flexible coupling. (While this makes a very neat, quiet, and satisfactory modification, it is not recommended as a job to be done in the home workshop unless it is well-equipped with machine tools and is operated by a skilled machinist.) It has the further disadvantage of controlling the projector speed at 15 instead of 16 frames per second. While this does not impair the picture quality, it does set up a non-standard condition of operation.

In operation, the projector speed control is adjusted for a normal operating speed somewhat in excess of 16 frames per second. The synchronous motor then acts as an auxiliary load, holding the projector speed to 16 frames per second, subject to whatever variations are dictated by the tape speed. It would seem more logical to operate the projector at slightly below synchronous speed and to permit the synchronous motor to supply the additional power to bring it up to synchronism. This can be done, but the synchronous motor is capable of supplying appreciably more "pull down" than "pull up" torque. For this reason, the most positive control is exerted by slightly over-driving the projector with the normal drive motor and then using the synchronous motor as a brake.

It is reassuring to be able to determine that the projector is being held in synchronism with the tape. Such an indication may be conveniently obtained by the use of a strobe light, excited from the power supplied to the synchronous motor.

The operation of this strobe light is improved by applying the exciting voltage to the bulb through a half-wave selenium rectifier and a resistor network as shown schematically in the upper right-hand corner of Fig. 4. The selenium rectifier is the small type normally used for providing a bias voltage at low current for use in amplifier systems. The rectifier and associated resistors may be conveniently located in the base of the projector.

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each second If thirty bands of white and thirty bands of black are equally spaced on the face of the sprocket near the outer edge, the sprocket will appear stationary when illuminated by the strobe light when the projector is operating at the proper speed. A convenient method of marking the sprocket is to drill thirty small holes around the periphery of it using a No 60 drill then filling the holes with white paint. The holes must be *equally spaced* to form a steady image when the projector is in operation.

Another convenient modification is to replace the projector power plug with a four contact cable connector in order to apply power to the projector and to the synchronous motor through a single fourwire cable If this modification is used, it will be found convenient to terminate the cord at the synchronizing amplifier and to obtain the power for the projector motor through the a-c power cord that also supplies primary power to the amplifier For recording purposes, the projector is equipped with an auxiliary cord with the two power connections paralleled

The method of mounting the synchronous motor and the positioning of the recording head on the tape recorder will vary somewhat with the projector and recorder design, and some study may be required for best results with makes and types other than those shown. However, the problem appears rather simple in the case of most popular projectors and tape recorders.

The synchronizing amplifier may be built in any desired configuration, but the most convenient housing is a portable case such as that housing the amplifier shown in Fig 3 A chassis drilling layout is shown in Fig 5 for the benefit of those who desire to construct an exact duplicate of the amplifier shown Multiple conductor cables fitted with suitable connectors are used for interconnections between the tape recorder, projector, and synchronizing amplifier.

The output from the auxiliary recording head is sharply peaked It more nearly resembles pulses than a sine wave This is due to the saturation type of recording used for the synchronizig tone The high amplitude pulses occur as the magnetized portions of the tape change abruptly from N to S as the tape passes the gap in the head

Since only one froquency is of interest for synchronizing purposes, the head is roughly resonated at a frequency of 60 cps by shunting the leads with a capacitance When this is done, the output more nearly resembles a sine wave with only a slight loss in peak amplitude compared to the output of the non-resonated head.

The limiting action of the driver and power amplifier stages results in an output wave form of constant amplitude A

PARTS LIST FOR SYNCHRONIZING AMPLIFIER

(See Diagram, Figure 4)

C1—8 Mfd 150 V DCW Cornell Dubilier BBR 8-150 electrolytic capacitor
C2, C5, and C6—0 1 Mfd 300 V DCW. Sprague "Vitamin Q" capacitor.
C3 and C4—25 Mfd. 25 V DCW Cornell Dubilier BBR 25-25
C7—2 Mfd 600 V. DCW Aerovox type 30 bathtub case capacitor
C8—20-20-20 Mfd 450 V DCW. Aerovox AFH 3-36 Dry electrolytic capacitor
C9—1.1 Mfd 220 V AC capacitor (Supplied with M1)
L1 and L2—6 H. 160 Ma Filter Reactor Triad C-12A
M1—117 V 60 CPS 1800 RPM Synchronous Motor Bodine KYC-26.
NE1—Bayonet Base Neon Lamp G E No NE16
R1, R4, and R7—470 K ½ Watt IRC BTS composition resistors
R2 and R5—820 Ohms 1 Watt IRC BTA composition resistors
R3 and R6—100 K ½ Watt IRC BTS composition resistors
R8—1800 Ohms 1 Watt IRC BTA composition resistor
R9—100 K 1 Watt IRC BTA composition resistor
R10—300 Ohms 10 Watt IRC type 1¾A wire wound resistor.
R11—10 K 2 Watt IRC BTB composition resistor.
R12—27 K 1 Watt IRC BTA composition resistor.
R13—50 K 1 Watt IRC BTA composition resistor
R14—50 K 10 Watt Ohmite 'Brown Devil' wire wound resistor
S1—D P.D.T. Toggle Switch—Cutler-Hammer No B363
S2—D P.S.T. Toggle Switch—Cutler-Hammer No 7560
S3—S.P.S.T Toggle Switch—Cutler Hammer No 7500
SR1—Selenium Rectifier—Radio Receptor Co. Code BY1
T1—Power Supply Transformer—Triad R-21B
T2—Interstage Coupling Transformer—Triad A-35A.
T3—Output Transformer—Triad S-60A.
V1—Vacuum Tube—Twin Triode Type 12RX7
V2—Vacuum Tube—Twin Triode Type 6C4
V3 and V4—Vacuum Tube—Beam Power Type 6L6
X1—Tube Socket—9 pin miniature—Cinch 9XB, with 9S2 tube shield.
X2—Tube Socket—7 pin miniature—Cinch 7XB, with 7S3 tube shield
X3, X4, and X5—Tube Sockets—molded octal—Cinch No 8AB
Miscellaneous·
Vacuum Tubes—1-6C4, 1-12AX7, 2-6L6 and 1-5u4G
Chassis and Cover Bud No CA-1751-B

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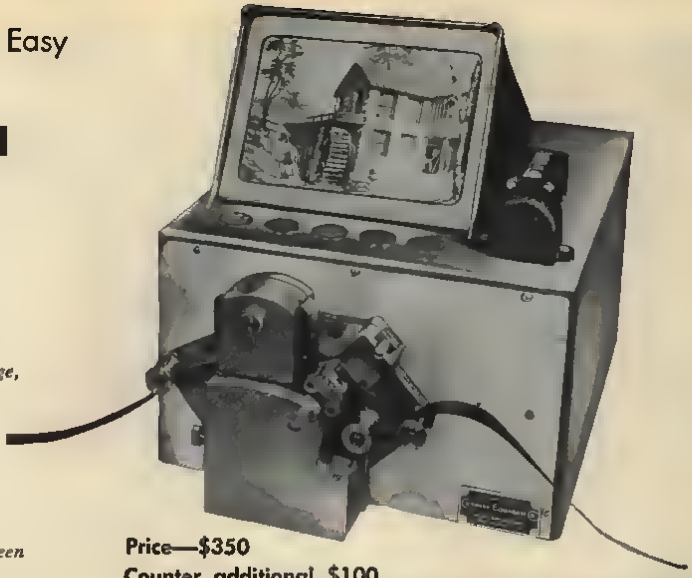

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capacitor across the secondary of the output transformer serves to round out the wave form, and at the same time improve the overall performance by providing a power factor correction for the inductive motor load. Although the resultant wave form is far from sinusoidal, it is entirely adequate for motor driving purposes.

The synchronizing amplifier system is shown schematically in Fig. 4. The four-pole, double-throw switch indicated as S1 is used for switching the head from 6.3 volts a-c for recording to the amplifier input for reproduction. This switch should rightfully be incorporated with the tape recorder record-playback switch but is shown as a part of the synchronizing amplifier for simplicity. Also, in many instances it may not be desirable to disturb the electrical arrangement of the tape recorder.

Capacitor C1 resonates the head at approximately 60 cps. The correct value for this purpose is 8 ufd., but a 10-mfd low voltage electrolytic capacitor of the type designed for cathode bias resistor by-passing has proven entirely satisfactory. It is also readily available and small in size.

The two-stage voltage amplifier consisting of twin triode V1A and V1B and associated components serves to amplify the signal to a level sufficient to properly excite the grid of limiter tube V2. Plate power for this tube is applied

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through shunt resistor R-9, while the a-c output is applied to the primary of interstage coupling tranformer T-2 through isolating capacitor C-6. The low frequency response of the transformer is improved by the elimination of the d-c from its primary winding and the limiting action is improved by using a relatively high value of resistance for R-9.

Transformer T-2 is a conventional single plate to push-pull grid interstage transformer having a primary to secondary ratio of 1-3 as is normally used in connection with class "A" amplifiers when no grid current is encountered. In class "B" service where grid current is encountered, a transformer having a step down ratio is used, and other precautions are taken to provide good driver regulation.

In this instance, poor regulation is desirable to provide amplitude limiting. Consequently, the wave form is squared off abruptly at the start of grid current, resulting in an output wave form due to the inability of the driver stage to supply power to drive the power amplifier grids positive.

The power amplifier incorporates two 6L6 tubes in a push-pull circuit which is quite conventional except for the amplitude-limiting feature described above.

The strobe light system shown connected across the synchronous motor consists of neon bulb NE1, series dropping resistor R-12, rectifier shunt resistor R-13, and selenium rectifier SR1. The strobe light is optional with the synchronous motor drive.

The power supply for the synchronizing amplifier is quite conventional and does not warrant further mention.

Other amplifying and limiting systems may be used, if desired, providing they meet the fundamental requirement of supplying the synchronous motor with 120-volts of a-c power at a constant level derived from or controlled by the synchronizing tone recorded on the tape. For proper operation, it is essential that the power applied to the motor be of a relatively constant amplitude. Since it is difficult to exclude stray power line pickup when amplifying 60-cycles from the low output level of the tape to the relatively high level required to drive the motor, a limiter is highly desirable to prevent amplitude changes due to a slow beat between the stray pickup and the synchronizing signal.

The reliability of this system has been proven by satisfactory performance over a period of approximately two years during which hundreds of hours of film showings have been made without a single instance of the loss of synchronism.

FILMING "THE LAST HUNT"

(Continued from Page 149)

that read:

"A thundering herd! Hundreds of buffalo in a mammoth herd, running wildly, fill the screen. They rush onto and *over* the *camera*. Their wild eyes and crashing hooves, their brute power, smash into our consciousness. They present an awesome, black, hairy tidal wave!"

To film that paragraph took months of planning, two days of setting up camera positions, ten hours of rounding up the buffalo, and two minutes to film.

But, those were the most exciting two minutes of my life, which, as a movie cameraman, has had its share of thrills.

Coping with 10,000 Egyptian "extras" during a 120 degree heat wave that felled camels while we made "Land of the Pharaohs" in Egypt, or with a room full of teen-age terrorists during 'Blackboard Jungle" (they were actors but they looked and acted their parts too believably for comfort) were unique experiences I'll never forget. So was the stampede of 10,000 cattle in Arizona's Rain Valley while filming "Red River." But, it was simpler than photographing two buffalo, much less 1,000.

We were told these animals were dangerous, quick-tempered and completely unpredictable. We discovered they would appear as contentedly peaceful as Elsie the Cow one moment. The next they would become as furious and unstoppable as Rocky Marciano after a clout on his nose.

We also were told they would charge a man or a horse, and could outrun the latter, but they wouldn't bother an automobile. On our first day on location, the local driver of our car told how, only the year before, he had started out for a drive through Custer State Park with his wife and child. It wound up with his auto turned over in the middle of the road, the maddened bull which had upset it with one charge still pawing at it.

By the time we finished, we considered ourselves lucky to have escaped without casualties. That we did so is to be credited to the thoroughness of the preparations and precautions that were taken. The latter included armed marksmen of the Park who, during our most dangerous scenes, were stationed near the cameras.

The most exciting scenes of the filming, of course, were of the big stampede

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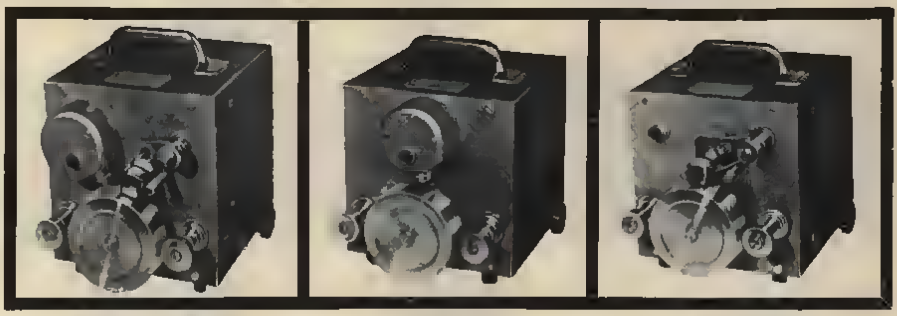

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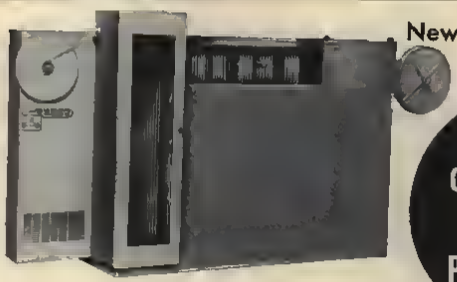
On a steep hillside in the Park, about 45 miles from our location headquarters in Rapid City, we had placed four of the five cameras brought with us. The Mitchells with new CinemaScope lenses were set (1) in the pit covered by the heavy roof, (2) behind a camouflaged, steel-reinforced barricade, and (3) on a platform to one side of the expected path of the bison. An Eclair Camerette with CinemaScope lens was lashed to a tree, to be worked by remote control from the pit. (Our fifth camera was another Camerette.)

Rounding up of the 1,000 buffalo from the 109-square-mile Park began at 4 a.m.—dawn. First spotted by air from a Piper Cub, the bison were brought from all directions by a dozen jeeps and as many wranglers on horseback. After breaking away frequently, they finally were herded together onto a long meadow at the top of our hillside just before two in the afternoon.

A twelve-unit short-wave radio system, with Director Brooks at its head unit, maintained contact with all camera crews, the sound crew and six of the jeeps throughout the operation. When every detail had been checked and double-checked, Brooks gave the word and the stampede was on. Pushed by jeeps — with horns blaring — and by cowboys—yelling their shrill "Yeee-ow" —the animals came thundering down



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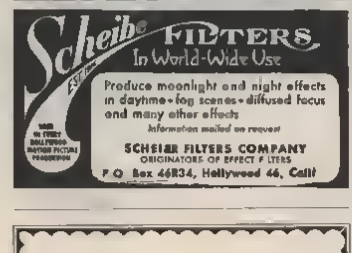

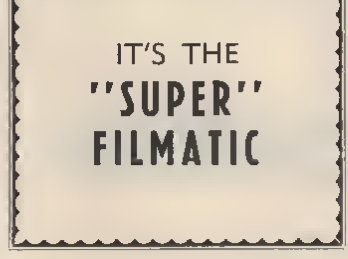

the hillside within a matter of seconds.

They crossed directly in front of the platform camera, over, under and around the three cameras in the pit, the tree and behind the barricade. As if they had read the script, they were wild-eyed, their hooves crashed, and they ran wildly to give what each camera operator later reported as "a full screen" of buffalo. The thundering sound of the stampede, right overhead, was the most frightening aspect of it from my position in the pit.

Realizing this scene was our biggest gamble of the filming, we all breathed much easier when it was over. But, we had other sequences with the buffalo that proved scarcely less challenging.

There were smaller stampedes with from 400 to 800 buffalo. One of these was with a runaway wagon, its mules frightened into a mad, uncontrollable dash by the bison. During its filming the wagon was turned over twice, once as scheduled and again not according to the script. On this latter spill, actor Russ Tamblyn was tossed head over heels and knocked unconscious for several minutes.

One of my biggest thrills came when Brooks and I stood behind a camera in a small valley, while buffalo stormed past on both sides of us near enough to reach out and touch. We were lucky they didn't head straight down the middle.

While we had our best success with the three Mitchells, particularly on action scenes without dialogue when we could run them open on a slip head, the hand-held Camerettes proved mighty handy as "emergency" cameras. We frequently were grabbing them to rush in for a quick, close shot in the midst of a herd, or suddenly to climb a steep mountainside as an unusual picture presented itself.

To get what we did on film, we transported to South Dakota 39 cases of camera equipment, the most I've ever seen on a single location. In addition to filming scenes from every kind of platform imaginable, we shot from two different camera cars, from a jeep and from an R.O. Boom.

There were many times when all didn't go according to the script. A scene scheduled for one day, with our cameras all in position, would have to wait for another when the buffalo, living up to their reputation for the unpredictable, would start our way and then quickly turn up a steep hillside in the opposite direction.

When this happened, jeeps and wranglers would take off right on their heels, hoping to turn them back toward us. But, frequently it was a lost cause.

Typical was the radioed message from a jeep on one such occasion. Moments after some 300 buffalo had left our vicinity to disappear over a neighboring hill, the jeep in pursuit called in, "We now are two miles from camera position. Buffalo one mile ahead of us!"

"GIANT" ENHANCED BY BOLD, OFF-BEAT PHOTOGRAPHY

(Continued from Page 159)

of twilight. It was a challenge to both the color film and the photographer to capture every important detail of the scene under most unusual lighting circumstances; but, here again, boldness and skill—a willingness to attempt "the impossible"—paid off in a beautifully-photographed sequence.

"With ex-cinematographer-now-director George Stevens," said Mellor, "the photography is as important as any other phase of the production. Stevens expects his cameraman to take the initiative in giving the photography little pictorial nuances or atmospheric touches that will visually complement the action or the environment in which it is played.

"Inspiration for unique camera treatment usually comes from watching Stevens on the set—the way he plans his action and how he rehearses his players. As soon as I could see what he was aiming for, I started planning the photography accordingly. The aim was always to contribute something pictorially special to the scene or sequence. An example is the series of scenes inside the Texas mansion following the girl's fatal fall from a horse. Here contrast was used to a great extent to point up the poignancy of the scene, as the girl lay dying in the den of the big mansion. Here the room was lighted in low contrast while light coming from the rooms beyond reflected the bright sunlight of the day. The players in the den were lit in semi-silhouette and the overall effect was to enhance, through the medium of lighting, the feeling of sorrow that prevailed."

Another example of the way director Stevens gave Bill Mellor a free hand in the planning and working out of photographic problems occurred when the company moved to the Los Angeles Statler Hotel for a series of scenes around the pool, in the lobby, and in one of the hotel corridors. Stevens estimated that all the scenes called for on this location could be shot in two days. This was arrived at following a pre-production survey at which time Stevens used a number of stills of the two hotel sites for reference. Mellor made his

own personal survey and told Stevens he believed they could wind up the photography there in a single day, working a little overtime, perhaps. Stevens accepted the challenge.

The following day, Mellor had his crew come in and place lights around the swimming pool for the scenes that were to be shot there. The crew then moved to the hotel corridor, where a long dolly shot was to be made, and set up lights here, employing Colortrans and photofloods, because of the limited space.

Shooting began at the pool, and as soon as all the scenes were in the can, the lights were struck and moved to the hotel lobby for scenes to be filmed there. Meanwhile, the company moved to the hotel corridor and photographed the dolly shot plus some incident scenes, and by the time they were finished, the lobby was lit and ready for the company to move in there. In this way, Mellor always had one set rigged ahead. The company moved right along according to Mellor's schedule and wound up the location shooting just one hour later than originally estimated.

One secret of the off-beat photography of this picture is the bold and confident way that scenes were shot at a time of day when other companies would have believed satisfactory color photography was impossible. "Many a time," Mellor said, "we would take advantage of late afternoon sun, the low-contrast lighting of sunset, to get more effective photography. The result is these scenes are different than anything normally seen on the screen.

"On another occasion we were shooting exteriors near Lake Tahoe. There was a scene of some action on a lonely road threading through a forest of trees, yet with enough open sky to give the light we needed. I saw the sun would soon be going behind a mass of clouds, and I felt this would provide a soft quality light that would give the scene a compelling pictorial effect. I purposely stalled along until the sun was obscurred by the clouds, then set the lens for the diminished light and shot the scene. It was a gamble, but the results in the "rushes" a few days later justified it.

"Later, I had to match these exteriors shot in low contrast with the 'indoor exteriors' on the sound stage. This called for restraint in lighting the studio sets. Using film clips of the location shots as a guide, the lighting was gradually diminished to approximate that of the location scene, then a brute was fitted with a silk and used to produce the necessary cross-lighting. The matching was almost perfect.

"In all, there were an estimated 2,000 setups on this picture—an unusual number; we had to move pretty fast all the

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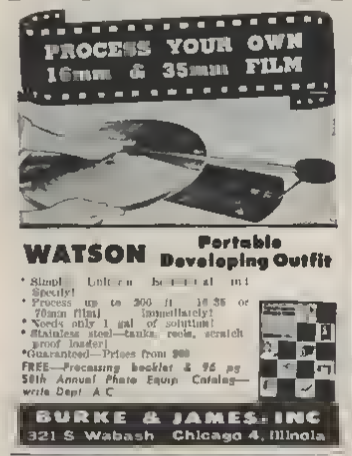

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time to accomplish this — between 25 and 30 setups a day at the studio. We started right out at top speed, for there was much pressure applied at the beginning to get shots in the can so that much of the large cast could be relieved and the company moved to the first location site in Virginia. The urgency continued even here, and by the time we moved on to Marfa, Texas, the cast was pared down to the bare essentials and we went along on a more orderly day-to-day program of production.

"Because the Texas location involved the greater part of the exterior shooting, a tremendous amount of equipment had to be shipped there for our use. Included were two 'Blue Gooses' (unique camera cars equipped with hydraulic platforms), one Chapman crane — an item rented to the studios by an independent supplier—two 2,000 watt mobile gas generators, and eight Mitchell cameras.

"Perhaps one of the most unusual uses to which the Chapman crane was put was in shooting the big cattle roundup sequence. With the Mitchell camera mounted on the boom, we moved right out into the field, into the midst of the cattle, and made shots from every conceivable angle — all of which proved ideal material for the cutters who made it into one of the most thrilling sequences of the picture."

"Giant" was photographed in the WarnerColor process, with an aspect ratio of 1.74-to-1. The negative was Eastman Color and the cameras used were standard Mitchell 35's.

ELECTRONICAM

(Continued from Page 155)

buckle switches above and below the film aperture. The magazine capacity is 2000 ft. The film camera is housed in a blimp in the usual manner. From a portable control room camera lineups can be made by use of monitors. Each camera has its own monitor on which appears the picture which that particular camera is recording. It is also equipped with a "blooping" light to record a cue mark on one edge of the film as an aid to synchronizing the film with the sound track in editing.

From the control room the Director of Photography can talk to the operators and position each camera for the particular scene to be photographed. During the take he can see on the preview monitors what each camera is photographing. The picture from either camera can be placed on a fourth monitor and, by punching buttons on a control panel with the proper selection of camera shots, a 16mm kinescope can be made during the take—which is used as an editing guide. This kinescope can include all fades, dissolves and wipes which are made in the kinescope electronically. At different positions about the set can be placed monitors for anyone concerned in the making of the picture to visually see what is being photographed.

Preparation has been made to instantly play back on a loudspeaker in the monitor room the taped recorded soundtrack of any scene.

The dollies for the camera can be any of the variety which are used in motion picture production. In general this is a motion picture camera which has added all of the advantages electronics can provide.

The advantage of a parallax-free finder by which the taking lens can be focused visually is the first major improvement on a motion picture camera since the Mitchell camera introduced the rack-over.

NEWSREELING

(Continued from Page 161)

with 8", 12", 16" and 20" telephoto lenses. He always works with an assistant whose duty it is to make notes of the respective play to guide the narrator in writing his script.

"In shooting football games," Alley says, "the cameraman must know the game thoroughly, be able to anticipate the play and to put the right lens in place to cover it. He must not turn the camera on or off too soon, but allow a few feet of film to run before and after to give additional time for the narrator to start his description of the play."

Because most newsreel men today are shooting for both theatre and TV newsreels, they often use 16mm cameras exclusively. Nowadays, says Alley, more and more 16mm footage is being blown up to 35mm for theatre newsreels.

The number of "contributing" newsreel photographers in the field is greater today, too. These are the men who shoot newsreel stuff on speculation and take their chances on hitting pay dirt. The big newsreel producers pay as high as $5.00 per foot for usable material, depending on the subject matter and its timeliness.

While he has photographed some of the most dramatic pictures of events of the twentieth century, Alley likes to think of himself as a reporter who uses a camera instead of a pencil. He leaves the artistic and scientific approaches to cinematography to those who have the time, and the inclination, to be arty and scientific.

"I know little about the chemistry of photography, never studied composition,

and never read a manual on lighting," he explains "My aim is simply to be at the right place at the right time, focus my camera and press the button. I never let the mechanics of my camera bother me, because I don't want anything to interfere with my getting a clear, simple picture"

Alley began his career as a news photographer for the *Chicago Tribune* when he was fifteen years old. Two years later he learned how to crank a movie camera and went to work for Pathe Newsreel His first major assignment proved a news beat. When the *Eastland*, an excursion boat, overturned in the Chicago River in 1915, Alley arrived ahead of the police and got his story on film. A colleague dressed as an intern bustled his films through police lines.

He made his first combat films in 1916 when he accompanied U.S. Army troops pursuing the Mexican bandit, Pancho Villa. When the U.S declared war on Germany, Alley joined the Army and became a Signal Corps photographer After the Armistice, Alley, back in the United States, illustrated the biggest newsreel headlines of the day with his camera. He was regional manager of Hearst Newsreel in Chicago from 1920 to 1937 It was early that year he went to the Orient and when the Japs invaded Shanghai, he was on the spot with his camera shooting newsreel footage. It

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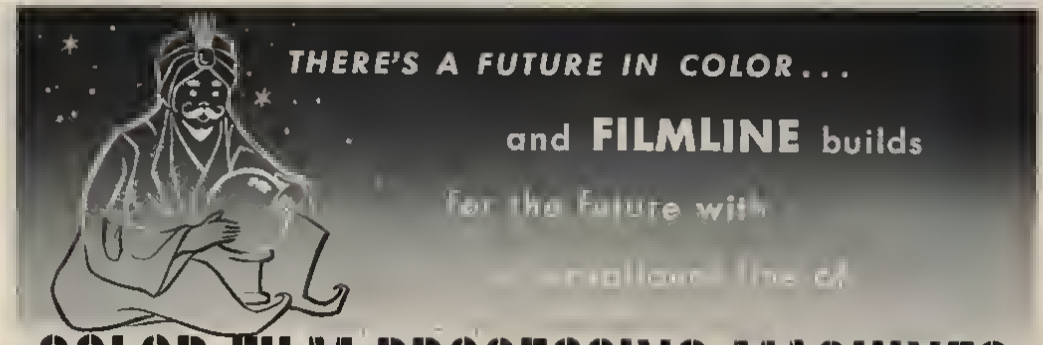

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was while he was making a documentary film later that year that the opportunity for making the biggest scoop of his career presented itself. That was when the Japs sunk the gunboat *Panay*.

During his 40-odd years in the news reel field, Alley has twice struck out on his own, only to return to newsreels. In 1936 he resigned from the Hearst organization to produce documentary films. This field lacked the action and the opportunity for full use of his talents, and he resumed newsreeling, this time with Universal. In 1949, he launched his own TV newsreel but the pace was too hot for the rewards that were in it, there weren't enough sets in use in those days to justify the cost of a sustaining newsreel by TV stations. Alley was just five years ahead of his time. Today both NBC and CBS, with the aid of the major theatre newsreel organizations, produce profitable syndicated newsreels for the nation's television stations.

Hearst Newsreels, of course, is also one of the major producers of news films for television. In addition to its popular "News of the Day," the organization also produces Telenews-TV and Weekly Sports Reel-TV. The diversification not only has kept Hearst Newsreels in business, but it keeps the organization's staff photographers on their toes to produce the tremendous amount of footage that the television reels require.

"Newsreel photography," Alley says, "is a great field for the cameraman who will persevere. 'milk' the subject, and avoid cliches. But he must have the imagination, and the newsman's story sense to produce usable footage consistently."

16MM SPECIAL EFFECTS

(Continued from Page 163)

effect is desired it subtracts substantially from the reality of the illusion. Thus the vertical angle of the camera was measured and recorded for every scene, using a plumb-bob and a protractor.

A record was kept of the particular lens used in filming a scene. This was done so that the background scene and the double print scene could be shot with the same lens. This lens record was particularly important for scenes to be played in depth. If the backgound were shot with a 40mm lens and the actors with a 15mm lens the actors would not vary in size properly as they moved towards or away from the camera. As they moved away they diminished in size faster than the objects or people in the double printed background which appear to be at the same distance. This produces an unrealistic illusion which may or may not be desired.

Of course, at times this sameness of vertical camera angle and lens size meant that in order to get the desired relative size of the characters to their background it was necessary to mount the camera in the studio rafters. The reverse situation meant positioning the actors up high in the air on black draped platforms.

When the special effects photography was finished, A and B rolls were quickly prepared and rushed to the laboratory for color check print. The Calvin Company of Kansas City, Missouri, is to be congratulated on the steadiness of their printer. The "jitter," so long associated with double-printing in 16mm. was so slight as to be practically unnoticeable.

The results of this extensive analysis and notation of details were believable and effective special effects. Scenes that greatly added to the audience appeal of this picture were shot in a relatively short period of time and with a minimum number of retakes.

OSCAR NOMINEES

(Continued from Page 150)

names of the directors of photography who filmed them are:

BLACK-AND-WHITE

"I'll Cry Tomorrow," Metro-Goldwyn Mayer, Arthur E. Arling, A.S.C.

"Blackboard Jungle," Metro-Goldwyn-Mayer, Russell Harlan, A.S.C.

"The Rose Tattoo," Paramount, James Wong Howe, A.S.C.

"Queen Bee," Columbia. Charles Lang, A.S.C.

"Marty," Hecht-Lancaster-United Artists, Joseph LaShelle, A.S.C.

COLOR

"To Catch a Thief," Paramount, Robert Burks, A.S.C.

"A Man Called Peter," 20th Century-Fox. Harold Lipstein, A.S.C.

"Love Is a Many Splendored Thing," 20th Century-Fox, Leon Shamroy, A.S.C.

"Guys and Dolls," Samuel Goldwyn-MGM, Harry Stradling, A.S.C.

"Oklahoma!" Rodgers & Hammerstein, Robert Surtees, A.S.C.

Six of the nominee directors of photography are previous Oscar winners, while seven of the names have appeared among the nominees in previous years. Charles Lang was awarded an Oscar in 1934 for the black-and-white photography of "A Farewell to Arms." Arthur Arling won an Oscar in 1947 as one of the three collaborators in the photography of the color production, "The Yearling." Joseph LaShelle won his first Oscar in 1945 for the black-and-white photography of "Laura."

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Leon Shamroy is a three-time Oscar winner, having won awards in 1943 for "The Black Swan" (color), in 1945 for "Wilson" (color) and in 1946 for "Leave Her To Heaven" (color). Subsequently, he has been among the unrewarded nominees almost every year since 1949. "Prince of Foxes," one of his few black-and-white achievements, was nominated in 1950. Following this his nominations included "David and Bathsheba" (1952), "Snows of Kilimanjaro" (1953) and "The Robe" (1954).

Harry Stradling won the Oscar in 1946 for the best achievement in black-and-white photography of "The Picture of Dorian Gray." Like Leon Shamroy, he, too, has often been among the Oscar nominees only to be eliminated in the final voting. Recent nominations include "The Barkleys of Broadway" (color), 1950; "A Streetcar Named Desire" (B&W), 1952, and "Hans Christian Anderson" (color), 1953.

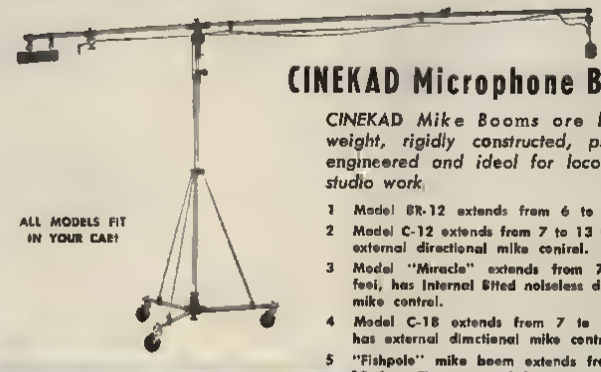
Robert Surtees won an Oscar for "King Solomon's Mines" (color) in 1951, repeated the triumph in 1952 with an award for the black-and-white photography of "The Bad and the Beautiful." In addition, he holds an Academy nomination certificate for "Quo Vadis," color production which he filmed in 1951 in Italy for MGM.

Others, among this year's nominees for Oscars for cinematography, who have also been on the nominations list in previous years, include Russell Harlan for "The Big Sky" (B&W), 1953; Joseph LaShelle for "Come to the Stable" (B&W), 1950, and "My Cousin Rachel" (B&W), 1953; Charles Lang for "Sudden Fear," 1953; and Robert Burks for "Strangers On a Train" (B&W), 1953.

Nominations for all classes of Academy Awards are made by the individual artists and craftsmen of the film industry. Actors nominate actors, cinematographers nominate cinematographers, and so on. The final balloting is confined to the Academy membership.

The ten productions nominated this year are now being voted on by the Academy's 1,710 members to select the best achievement in black-and-white

(Continued on Page 182)



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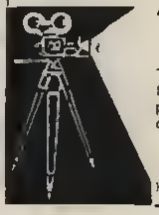

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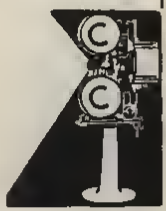

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ALLIED ARTISTS

● ELLSWORTH FREDRICKS, ASC, "Hold Back the Night," with John Payne and Mona Freeman Allan Dwan, director

● W HOWARD GREENE, ASC, "Three for Jamie Dawn," with Lorraine Day, Richard Carlson, Ricardo Montalban and June Havoc Thomas Carr, director.

AMERICAN NATIONAL

● FLOYD CROSBY, ASC, "TV Reader's Digest," TV. Various directors

● CHARLES VAN ENGER, ASC, "Big Town," TV, (Mark Stevens TV Co.) with Mark Stevens, Barry Kelley, and Doe Avedon Mark Stevens, director

● WILLIAM A SIGNER, ASC, "Medic," TV, (Medic TV Prods.) with James E Moser, Frank La Tourette, and Virginia Martindale James E. Moser, director

● BOB HOFFMAN, "I Led Three Lives," TV, (Ziv TV Corp.) Herb Strock, director, "The Man Called X,' TV, (Ziv TV Corp.) with Barry Sullivan Eddie Davis, director

● HAL MOHR, ASC, a TV pilot with Joan Davis (Mark Stevens Prods.) John Rich, director

● FRED WEST, ASC, color TV series with Mr Vanderman (World-Wide Bible Pictures) Harold Dennis, director

● CURT FETTERS, "A Man Called X, TV, (Ziv-TV Corp.) with Barry Sullivan Eddie Davis, director, 'I Led Three Lives," TV, (Ziv-TV Corp.) with Richard Carlson Jack Herzberg, director

● MONROE ASKINS, TV pilot, "Series 44," Leon Benson, director.

● GORDON AVIL, ASC, "The Black Sleep," (Bel-Air Prod U A release) with Basil Rathbone and Akim Tamiroff Reginald LeBorg, director

CALIFORNIA STUDIOS

● WALTER STRENGE, ASC, Rosemary Clooney Show, TV, with Rosemary Clooney and Tony Curtis, Rosemary Clooney Show, TV, with Rosemary Clooney, Gale Storm Dik Darley, director

● FLEET SOUTHCOTT, "Gunsmoke," TV, (Filmaster Prods. Inc.) with James Arness and Dennis Weaver, C. Marquis Warren, director

● RAY FERNSTROM, ASC, Firestone commercial, TV Clarence Eurist, director.

BILTMORE STUDIOS (New York)

● J BURGI CONTNER, ASC, "The Goldbergs," TV, (Guild Films) with Gertrude Berg, Robert Harris and Eli Mintz. Marc Daniels, director, "I Spy," TV, (Guild Films) with Raymond Massey William Berke, director

COLUMBIA

● GERT ANDERSON, ASC, "Celebrity Playhouse," TV, (Screen Gems). James Nilsen, director

● FRED JACKMAN "Rin-Tin-Tin," TV, (Screen Gems) with Lee Aaker, and James Brown Robert Walker, director.

● FREDERICK YOUNG, ASC, "Beyond Mombasa" (Technicolor & CinemaScope) (Todon Prods.) (shooting in Africa) with Cornel Wilde and Donna Reed. George Marshall, director

● JACK MARTIN, ASC, "Zarak Khan," (Technicolor & CinemaScope) (Warwick Prods.) (shooting in London) with Victor Mature and Anita Ekberg. Terence Young, director

● BASIL EMMOTT, "Portrait in Smoke," (Film Locations Prods.) (shooting in London) with Arlene Dahl and Phil Carey. Ken Hughes, director

WALT DISNEY

● CHARLES BOYLE, ASC, and WALTER CASTLE, ASC, "Westward Ho, the Wagons," (CinemaScope & Technicolor) with Fess Parker and Kathleen Crowley William Beaudine, director.

FILMCRAFT STUDIOS

● VIRGIL MILLER, ASC, 'You Bet Your Life," TV, (Filmcraft Prods.) with Groucho Marx Robert Dwan and Bernie Smith, directors.

FLYING A

● BILL BRADFORD, ASC, "Buffalo Bill, Jr." TV, with Dickey Jones and Pappy Cheshire George Archibaud and Frank MacDonald directors "Annie Oakley," TV, with Gale Davis. George Archibaud and Frank MacDonald, directors

FOX WESTERN AVENUE STUDIOS

● SAM LEAVITT, ASC, 'Knight of the South Seas," TV, (Lovina Prods.) with Jon Hall, and Roberta Haynes Lee Sholem, director

● KARL STRUSS, ASC, "My Friend Flicka,' TV, with Gene Evans and Anita Louise Robert Gordon, director

● LLOYD AHERN, ASC, "20th Fox Hour," TV. Lewis Allen, director.

● ED DUPAR, ASC, "20th-Fox Hour," TV. Jules Bricken, director

GENERAL SERVICE STUDIOS

● ROBERT PITTACK, ASC, "Private Secretary," TV, (Chertok TV, Inc.) with Ann Southern, Don Porter and Ann Tyrrell Oscar Rudolph, director

● PHILIP TANNURA, ASC, 'Burns & Allen Show," TV, (McCadden Prods.) with Gracie Allen and George Burns. Frederick deCordova, producer director, Carnation & B F Goodrich commercials, TV Frederick deCordova, director

● HARRY WILD, ASC, "Bob Cummings Show," TV, (Laurmac Prods.) with Bob Cummings and Rosemary DeCamp Rod Amateau, director, Winston commercials, TV Rod Amateau director

● JAMES VAN TREES, ASC, "The People's Choice," TV, (Norden Prods.) with Jackie Cooper and Pat Breslin Robert S Finkel, director, color TV commercials for Maybelline and Carnation Milk Co. Stanley Frazen, director

● NEAL BECKNER, "The Adventures of Ozzie and Harriet," TV, (Stage 5 Prods.) with Ozzie, Harriet, David and Ricky Nelson. Ozzie Nelson, director

● LESTER WHITE, ASC, "Navy Log," TV, (CBS). Various actors. John Yarbrough, director

GOLDWYN STUDIOS

● WILLIAM WHITLEY, ASC, "Crossroads," TV, (Federal TV, Inc.) Ralph Murphy and other directors

● NORBERT BRODINE, ASC, "The Loretta Young Show," TV, (Lewislor Films, Inc.) with Loretta Young Richard Morris, director

● RAY FOSTER, ASC, "The Birth of a Song," TV, (Hamblen Prods.) with Stuart, Suzy, Veeva and Ohee Hamblen. Russell Vincent, director.

● GEORGE CLEMENS, ASC, "Schlitz Playhouse of Stars," TV, (Meridian Prods.). Jim Sheldon, director

● ELLIS W CARTER, ASC, "Flight to Hong Kong," (Sabre Prods U A. release) with Rory Calhoun and Dolores Donlan. Joseph Newman, director.

● SAM LEAVITT, ASC, "Step Down to Terror," (Security Pictures-U A release) with Anthony Quinn, Carol Ohmart and Kathy Grant Harry Horner, director.

INDEPENDENTS

● JAMES WONG HOWE, ASC, "Death of a Scoundrel," (Chas. Martin Prods.) with George Saunders and Yvonne de Carlo Charles Martin, director

● JOE BIROC, ASC, "Fragile Fox," (Associates & Aldrich) U.A. release) with Jack Palance and Eddie Albert. Robert Aldrich, director

● C. M. PENNINGTON RICHARDS, "Tarzan and the Lost Safari," (Color) (Sol Lesser Prods. —shooting in England) with Gordon Scott and Peter Arne. Bruce Humberstone, director

● GUY ROE, ASC, "Gangbusters," TV, (Visual Drama, Inc.) Bill Kern, director.

● CLARK RAMSEY, ASC, "Return of the Outlaw," (Eastmancolor & Widescreen) (R-G Prods.) with Anthony Dexter, Sonny Tufts and Marie Windsor. Oliver Drake, director

KLING STUDIOS

● CARL BERGER, ASC, "Death Valley Days," TV, (McGowan Prods.) Stuart McGowan, director; "Sky King" TV, (McGowan Prods.) with Kirby Grant and Gloria Winters Stuart E. McGowan and Jodie Copelan, directors

● RAY FERNSTROM, ASC, Chevrolet TV commercial Hank Ludwin, director .

● ERNEST HALLER, ASC "The Intruder," with Edmund Purdom and Ida Lupino Irving Rapper, director

KTTV STUDIOS

● MACK STENGLER, ASC, "Liberace," TV, (Guild Films, Inc.) with Liberace. Duke Caldstone, director.

● KENNETH PEACH, ASC, "Fury," TV, (TV Programs of America) with Peter Graves and Boddy Diamond Sidney Salkow and Ray Nazarro, directors

● BILL BEADFORD, ASC, "The Outlaws," (Superscope) (A F R.C. Prods.) with Alan Hale, Jr. Sam Newfield, director.

METRO-GOLDWYN-MAYER

● GEORGE FOLSEY, ASC, "The Fastest Gun Alive," with Glenn Ford and Jeanne Crain. Russell Rouse, director.

● JACK HILDYARD, "The Living Idol," (Eastman Color & CinemaScope) (Al Lewin Prods.) (shooting in Mexico) with Steve Forrest and Liliane Montevecchi Ken Hughes, director

● PAUL VOGEL, ASC, "High Society," (VistaVision & Technicolor) with Bing Crosby, Grace Kelly and Frank Sinatra. Charles Walters, director.

● JOSEPH RUTTENBERG, ASC, "Somebody Up There Likes Me," (Wide-Screen) with Paul Newman and Pier Angeli Robert Wise, director.

● ROBERT BOONNER, "The Opposite Sex," (CinemaScope & Color) with June Allyson and Jeff Richards. Dave Miller, director

● HAROLD MARZORATI, ASC, "MGM Parade," TV, with George Murphy and MGM contract players. George Murphy, director

● RUSSELL HARLAN, ASC, "Teahouse of the August Moon," with Marlon Brando and Glenn Ford

MOTION PICTURE CENTER

● ROBERT DE GRASSE, ASC, "Make Room for Daddy," TV, (Desilu Prod.) with Danny Thomas, Jean Hagen and Sherry Jackson Sheldon Leonard, director

● KARL FREUND, ASC, "I Love Lucy," TV, (Desilu Prod.) with Lucille Ball and Desi Arnaz. James Kern, director, "Our Miss Brooks," TV, (Desilu Prod.) with Eve Arden, John Rich, director.

SID HICKOX, ASC, "December Bride," TV, (Desilu Prod.) with Spring Byington Jerry Thorpe, director, TV pilot with Red Skeltnn (Desilu Prod.), C. Burns, director

● HAROLD WELLMAN, ASC, "Wyatt Earp," TV, (Desilu Prod.) with Hugh O'Brian. Frank McDonald, director.

PARAMOUNT

● LOYAL GRIGGS, ASC and PEVERELL MARLEY, ASC, "The Ten Commandments," (VistaVision & Technicolor) with Charlton Heston and Anne Baxter Cecil B de Mille, director

● DANIEL FAPP, ASC, "Pardners," (VistaVision & Technicolor) with Dean Martin and Jerry Lewis. Norman Taurog, director.

● HASKELL BOGGS, "The Leather Saint," (VistaVision) with Paul Douglas and John Derke Norman Retchin, director

REPUBLIC STUDIOS

● JOHN MACBURNIE, ASC, "An Echo of the Past," TV, with Jane Wyman. Sidney Lanfield, director; "Bedelia Buckley," TV, with Kathryn Card. Al Green, director, "Eric Vincent," TV James Anderson, director; "The Millionaire," TV, Sobey Martin, director, "The Jack Benny Show," TV, with Jack Benny, Ralph Levy, director.

● HERE KIRKPATRICK, "The Crusader," TV, with Bryan Keith. John Lucas, director.

● BUD THACKERY, ASC, "The Secret Place," TV, with Theresa Wright. Hershel Daugherty, director, Proctor & Gamble commercial with Bill Goodwin Bud Springsteen, director; "1986," with Ben Cooper and Joan Evans. William Witney, director.

● ED COLMAN, ASC, "Dragnet," TV, (Mark VII Prod.) with Jack Webb Jack Webb, director

● WALTER STRENGE, ASC, Union Oil TV commercial. Pete Adrian, director

● REGGIE LANNING, "Alfred Hitchcock Presents," TV, with Hurd Hatfield. Robert Stevenson, director, "There Was An Old Woman," TV, with Estelle Winwood. Robert Steveoson, director.

● JOHN RUSSELL, ASC, "The Night Goes On," TV, with Rosalind Russell. Robert Stevenson, director

● JOSEF STAHL, "Acapulco," (shooting in Mexico) with Ralph Meeker and Jamie Rule. Paul Henreid, director

● DAN CLARK, ASC, "Do You Trust Your Wife," TV, (Don Monya Co.) with Edgar Bergen Jim Morgan, director.

RKO

● WILLIAM SNYDER, ASC, "The First Traveling Scleslady," (Widescreen & Eastmancolor) with Ginger Rogers, Carol Channing and Barry Nelson Arthur Lubin, director

● GEORGE DISKANT, ASC, "Stage Seven, Hall of Stars," TV, (Four Star Prods.).

HAL ROACH STUDIOS

● LUCIEN ANDRIOT, ASC, "The Life of Riley," TV, with William Bendix. Abby Berlin, director; "It's A Great Life," TV, Michael O'Shea, William Bishop and James Dunn. Chris Nyby, director.

● LOTHROP WORTH, ASC, "The Great Gildersleeve, TV, with Willard Waterman. Charles Barton, director

● PAUL IVANO, "Stories of John Nesbitt," TV, with John Nesbitt Various directors.

● JACK MACKENZIE, ASC, "Code 3," TV Ted Post and Paul Landers, directors; "Frontier," TV (Tomoda Prod.). Various directors.

SKINNER STUDIOS

● GILBERT WARRENTON, ASC, "Sergeant Preston of the Yukon," TV, with Richard Simmons. Various directors.

SUNSET STAGE

● FRED WEST, ASC, "Gun Slinger," TV, (Santa Clara Prods.) with John Ireland and Barry Gardner Roger Carman, director.

● RAY FERNSTROM, ASC, Schaeffer pen commercial, TV, (5 Star Prods.) Chet Glassley, director.

20TH CENTURY FOX

● LEE GARMES, ASC, "The Sixth of June," (CinemaScope & DeLuxe Color) with Robert Taylor, Richard Todd and Dana Wynter. Henry Koster, director

● JOE MACDONALD, ASC, "Hilda Crane," (CinemaScope & DeLuxe Color) with Guy Madison and Jean Simmons Philip Dunne, director.

● LUCIEN BALLARD, ASC, "The Proud Ones," (CinemaScope & DeLuxe Color) with Robert Ryan and Virginia Mayo, Robert Webb, director

UNIVERSAL - INTERNATIONAL

● MAURY GERTSMAN, ASC, "Behind the High Wall," with Tom Tully and Sylvia Sidney. Abner Bibermen, director, Lux TV show with Shirley Jones. Will Cowan, director, Lux TV show with Lori Nelson Jack Daniels, director, Kellog TV show with Tom Rettig, Will Cowan, director.

● WILLIAM DANIELS, ASC, "Istanbul," (Color) with Cornel Borchers and Errol Flynn. Joe Pevney, director.

● CHARLES WELBORN, "Istanbul," (Color) (shooting backgrounds in Turkey).

● GEORGE ROBINSON, ASC, "Toy Tiger," (Color—added scenes with Tim Hovey and

(Continued on Page 182)

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OSCAR NOMINEES

(Continued from Page 179)

and color photagraphy for 1955. The result will be announced at the Academy of Motion Picture Arts and Sciences annual presentation ceremonies in Hollywood the evening of March 21st.

As in previous years, both foreign and domestic films were eligible for achievement awards consideration. Early this year, each director of photography in the motion picture industry was given the opportunity to submit to the nominating board of the Academy the name of one black-and-white and one color production on which he has received single or joint screen credit as director of photography. In addition, each may also submit the name of one eligible black and white and one eligible color production of foreign origin which he deems worthy of the Academy's consideration. Through a process of balloting, the productions thus named are reduced to ten in number and placed on the nominations ballot.

All voting is by secret ballot, and the winners are known only to the certified public accountants who are entrusted with the final tabulation. The final vote results will be kept secret until the evening of the Awards presentations. The hour-and-a-half ceremonies, incidentally, will be carried over the entire NBC television and radio networks.

A full account of the winning films and of the men who photographed them will appear in the April issue of *American Cinematographer.*

BRIGHTEST LAMP

(Continued from Page 186)

necessary depth of field. In supplying this quantity of light the temperature on the studio set frequently rises to a point at which it becomes a problem to both actors and technicians. The RF lamp conducts out the heat which in other lamps is transferred into the air.

In describing the construction of the new RF light source, Mr. Connor pointed out that the lamp represents a union of lighting and electronics. He said it opens the door to an entirely new field which might be termed "lumonics." He explained that the energy used to produce the light in the RF lamp is the same as that used in TV and radio broadcasting. In the case of the RF lamp, the energy is concentrated into a small disc about 5/16 of an inch in diameter, causing it to incandesce brilliantly.

The RF lamp, which is heated by induction, uses for the light-emitting source a disc of refractory material. Because the refractory material can be heated to a much higher temperature than the tungsten filaments of incandescent lamps, a great increase in light is attained. Also, because of the higher temperature, the light has a higher content of blue than does the incandescent lamp and provides more light emission in the visible range. With the use of a disc, as contrasted with the usual tungsten wire filament, the light from the lamp can be focused directly without complicated optics.

The RF energy is carried to the RF lamp from a radio frequency oscillator by means of a copper coil wound around the outside of the lamp. A DC voltage source is used and the brightness of the lamp can be controlled by varying the voltage. A water line can be connected to the oscillator to cool the lamp and coil.

PHOTOGRAPHIC ASSIGNMENTS

(Continued from Page 181)

Jerry Hopper, "Cool and Groovy," (Musical Short). Will Cowan, director. 'Francis in the Haunted House," with Mickey Rooney and Virginia Wells. Will Cowan, director.

● RUSSELL METTY, ASC, "Battle Hymn," (Color) preparing. Douglas Sirk, director.

● CLIFFORD STINE, ASC, (Musical Short) Will Cowan, director.

WARNER BROS

● ROBERT BURKS, ASC, and TOM TUTWILER, ASC, 'The Spirit of St. Louis," (Eastmancolor & CinemaScope) with James Stewart. Billy Wilder, director.

● BORIS KAUFMAN, ASC, 'Baby Doll," (Widescreen) (Newtown Prods. shooting in New York) with Karl Malden and Carroll Baker. Elia Karzan, director.

● HAROLD STINE, ASC, 'Warner Bros. Presents," TV, with Clint Walker and Dennis Hopper. Les Martenson director. "Casablanca," TV with Charles McGraw and Marcel Dalio. Don Weis, director. Anthology Series TV. Don Weis, director. "Cheyenne," TV, Richard Baer, director.

● CARL GUTHRIE, ASC, "Survival," TV, with Jim Backus and John Bishop. Paul Stewart, director. "Casablanca" TV, with Charles McGraw. Richard Baer, director.

● RAY FERNSTROM, ASC, 'Behind the Camera," TV, with Eve Arden and Gig Young. John Claar, director.

● TED MCCORD, ASC, "The Burning Hills," (WarnerColor & CinemaScope) with Tab Hunter and Natalie Wood. Stuart Heisler, director.

● HAL ROSSON, ASC, 'Toward the Unknown,' (WarnerColor & CinemaScope) (Toluca Prods.) with William Holden, Lloyd Nolan, and Virginia Leith. Mervyn LeRoy, director.

PLATTER MOVIES

(Continued from Page 164)

selected and rejected. Ultimately, I scrawled a brief story outline, and made notes of shots to be taken. The only difficulty that I experienced during my mental effervescence was the unpalatable thought of waiting a few days before I could get my camera rolling. Waiting for the week-end to transfer my mental pictures onto film.

Seeking the proper location along the shores of the blue Pacific was not difficult at all. We cruised along at a deliberate pace. All eyes focused fore, astern, larboard, and portside. After a couple of hours of skirting the ocean we sighted what appeared to be the precise spot for filming "Ebb Tide." Imediately I dropped anchor. Upon closer inspection we found that the site was made to order.

Preparation for camera action progressed rather rapidly. I loaded my Bell & Howell 70DL with 100 feet of single-perforated Kodachrome, set it on a tripod, arranged for action, and began shooting. I'm sure that most amateur movies enthusiasts will agree that color is a must for scenics, musical or otherwise.

Briefly, this is how "Ebb Tide" took form on film: The entire composition was woven around a little barefoot boy and his dog surf-fishing from a rock. The flat rock jutted for some distance into the sea — barely above the blue Pacific waters. This was desirable because with a medium or semi-distant shot I captured the gentle waves and the white surf splashing around the rock.

The picture opens with a distant shot of the shoreline. The boy, Dickie, and the pup walk the water's edge toward the camera, and approach the rock. Naturally, a shot of the requisite gulls stunt-flying over the rolling water is included. Title "Ebb Tide" and the screen credits are superimposed. Shots of Dickie lazily fishing and the playful pup were intercut with a variety of scenic shots taken from different angels. The picture closes with a colorful sunset over the Pacific. Palm trees in the foreground give the scene depth. As the boy and pup leave the rock, the camera shows the boy's feet passing over the "End" title scratched in the wet sand. Waves rolling up the sandy shore wash away the footprints, and the "End" title.

The mental pictures of "Ebb Tide" will vary with each individual. Therefore, no two photographers will have exactly the same thing on film. Nevertheless, many good versions of "Ebb Tide" are possible. Employing a little imagination and some effort, success, plus an enjoyable film is assured.

Some editing was necessary before I had the film soundstriped. Transferring the music from the record to the film was a fairly simple procedure with my B&H 202 projector. Sound effects were added, but only where they increased the effectiveness of the picture.

Subsequently, I gathered the family for a preview and an appraisal of our efforts. The initial projection of the completed musical proved it to be a great success. It was much better than we had anticipated.

From this signal experience I learned that most amateurs can achieve delightful results with but a little thought and some story plan in mind. Add to this a fair measure of good photography and the producer of a Platter Movie can be assured of a hit.

Good photography — besides the requisites of accurate focus and correct lens opening — simply demands a little extra time in choosing the proper angles to shoot from; and deliberate care in picture composition. That is, striving for a visually pleasing arrangement of subject matter within the frame of a viewfinder and the camera angles which will most forcefully convey to the audience what the cameraman wants it to see, and how he wants them to see. A variety of such angles will increase the drama and surely guarantee more audience appeal.

A setting or locale has a pronounced effect on the mood and realism of a movie. Therefore the choice of a proper picture site is desirable and most important.

Equally entertaining Platter Movies can be produced to conform to popular, gag, or classical records. Patterned to suit the taste of the individual photographer.

Re-recording of copyrighted music without permission constitutes an infringement. To avoid trespassing, it is advisable, even for the amateur, to purchase records which are released for re-recording. Records that are specifically cut for this purpose.

There are many fine records currently available for re-recording. The selection is growing progressively larger and more comprehensive. Also available are sound effects and mood music records. Also, records that can serve a twofold purpose — provide material for movies, and furnish an excellent listening library. These are easily obtainable at most record shops.

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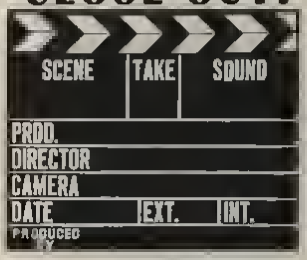

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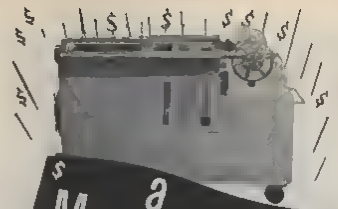

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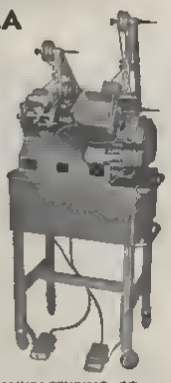

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For Cine Fans

"Take a Tip From Hollywood" is title of 36-page illustrated booklet offered by Elgeet Optical Co., which shows amateur movie makers how to add professional excitement to their home movies. Featured are sections on: Planning a Shooting Script, A simplified Sample Script for a Child's Birthday Party, Tricks for "Different" effects, Accessory Lenses, Timing Length of Scenes, and the making of transitional scenes

Copies are available at 10c each from above company at 838 Smith Street, Rochester, N. Y

• • •

Editing Tips

The Kalart Company, Plainville, Conn., has prepared a free booklet on tips and tricks of home movie editing which it will send to anyone who requests it.

• • •

Flight Research Cameras

The Traid Corporation, Sherman Oaks, Calif., has prepared an 8-page illustrated brochure on "Flight Research Synchronous Cameras" which it produces along with a large catalogue of other scientific photographic equipment.

Cameras, which are made especially for flight testing, airborne fire control systems, missile tracking, bomb spotting, stereographic photography and automatic control equipment, are illustrated and comprehensive technical data given. Both 16mm and 35mm models are illustrated and described.

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Editing for Beginners

Amateur movie makers and particularly the beginner can thank Leo J. Hefferman for what is probably the most clearly written and simply expressed thoughts on the technique of 8mm and 16mm film editing.

His recent book, "Editing for Better Movies" is a publication of the Kalart Company, makers of home movie editing equipment in Plainville, Conn. He offers easy-to-follow suggestions on how to take the rough footage returned by the processor and ready it for showings to family and friends. The book is worth many times the price of 50c for the wealth of information contained in its 36 pages.

Lighting Equipment

J. C. MacAlister Inc., 1117 No. McCadden Place, Hollywood 38, offers New Dimension in Controlled Studio Lighting,' a 12 page brochure describing the company's set lighting equipment and accessories. The purpose and use of each unit on the set is carefully detailed. Copies are free.

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Wide Screen Booklet

A 12 page booklet that describes the several new methods of motion picture production and exhibition that came into use during and after 1952 has been published by the Society of Motion Picture and Television Engineers. Aimed at giving a comprehensive yet easily understood outline of present day techniques and the ways in which they differ from those that became "standard" during the late 1920s, the booklet makes no attempt to evaluate systems

Copies may be had by writing the Society's headquarters, 55 West 12nd St. New York 36, N. Y.

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Color Vocabularies

"The ISCC-NBS Method of Designating Colors and a Dictionary of Color Names," by Kenneth L. Kelly and Deane B. Judd, is a new 158-page circular (No. 553) available from the National Bureau of Standards. It is designed to assist the scientist, businessman, and layman to understand the different color vocabularies used in the many fields of art, science and industry.

The dictionary serves not only as a record of the meanings of the 7,500 individual color names listed but also enables anyone to translate from one color vocabulary to another.

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Indoor Movies

"How to Make Beter Indoor Movies Easier" is title of 36 page booklet issued by Mayfair Lighting Company, Brooklyn 11, N. Y. Incorporated is a Mayfair exposure calculator and movie manual. Copies may be had from camera shops handling Mayfair lighting equipment or direct from the company.

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WHAT'S NEW

(Continued from Page 136)

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S.O.S. Ediola Reader-Editor

S.O.S. Cinema Supply Corp., 602 West 52nd St., New York, announces it will have its popular Ediola Sound Reader and Picture Editor combination on display at the forthcoming SMPTE Convention in the Statler Hotel, New York, April 29th to May 4th.

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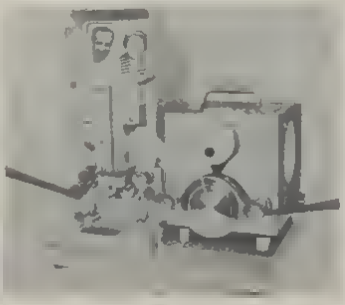

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Animation Equipment Corp., 38 Hudson St., New Rochelle, N. Y., announces that due to increased material and labor costs, prices on Oxberry animation stands and optical printers will be advanced on April 1, 1956. New brochures and specifications will soon be released giving details of new improvements made recently on the equipment, according to the company.

Classified Ads

(Continued from Preceding Page)

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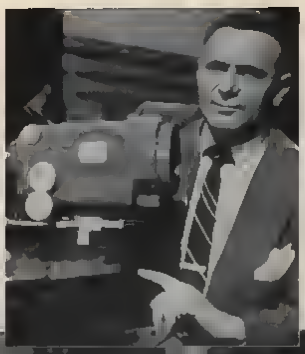

the lens

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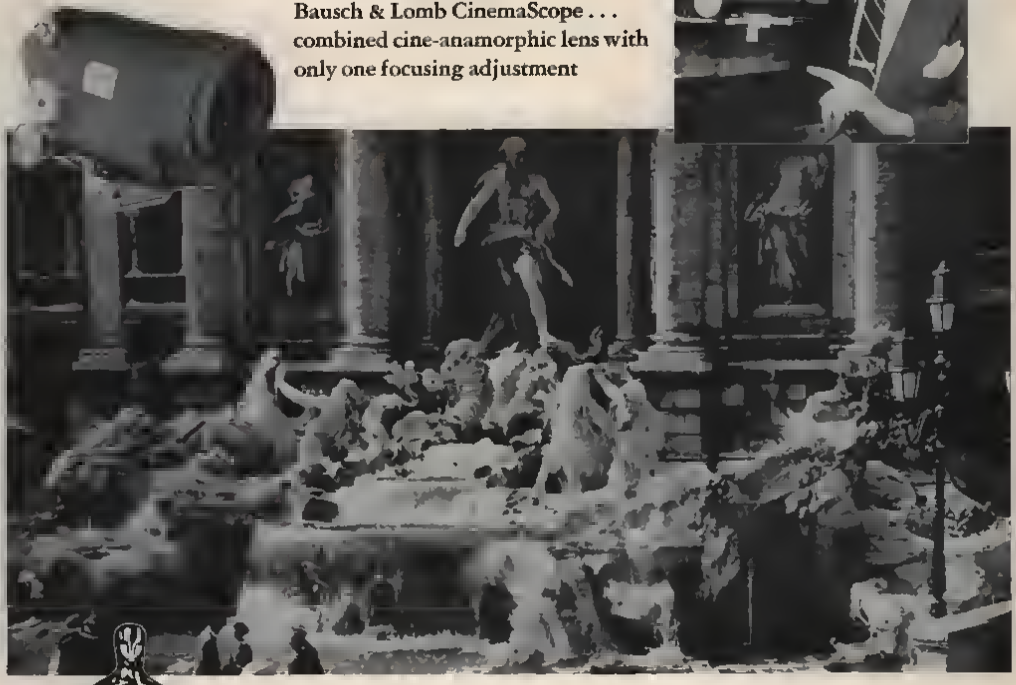

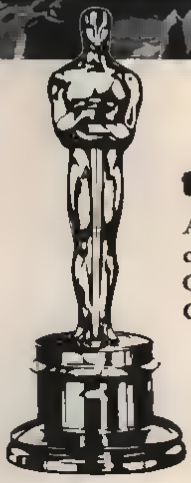

the result

Academy Award, 1954, for color cinematography in the 20th Century-Fox production, "Three Coins in a Fountain"

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Academy of Motion Picture Arts and Sciences
Honorary Award for Optical Service to the Industry

BAUSCH & LOMB

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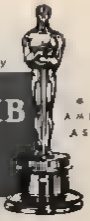

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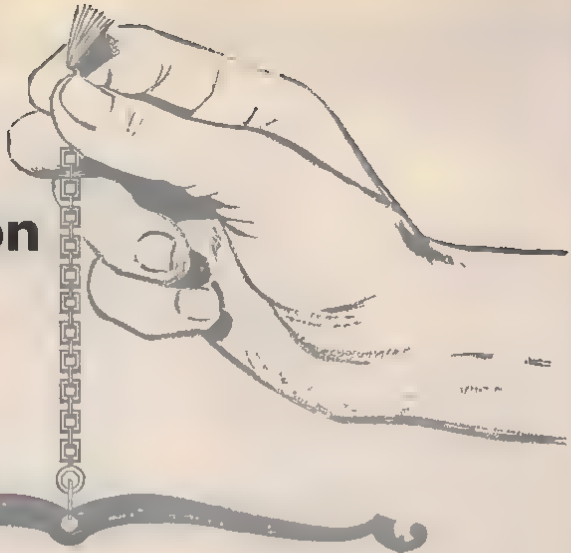

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